

# AMERICAN JOURNAL OF ARCHÆOLOGY.

Vol. V.

JUNE, 1889.

No. 2.

## PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. THE DECREES OF THE DEMOTIONIDAI. A STUDY OF THE ATTIC PHRATRY.

In the Athenian State as constituted by Kleisthenes, every citizen belonged to three subordinate political corporations; he was member at once of a tribe, a deme, and a phratry. Of these three, the last was the least conspicuous. The phratry did not rival the deme in the frequency of its meetings and the importance of its affairs; nor did it enter, like the tribe, into the political and military organization of the State. But it had in its keeping an important trust, that of preventing the intrusion of illegitimate members into the body politic. This trust it shared in a measure, it is true, with the deme; but inasmuch as both male and female children were received into the phratry, and that, as a rule, in their earliest years, while the deme enrolled in its register only males, receiving them at the age of seventeen, we can hardly go wrong in regarding the phratry as the chief guardian of the purity of Athenian citizenship. An acquaintance with it is thus essential to an understanding of Athenian political life.

Our principal literary sources of information on the subject are as follows:<sup>1</sup> (1) Aristotle, in the *Ἀθηναίων Πολιτεία*, gave an account of the organization which he conceived to have existed at Athens before the profound reforms of Kleisthenes. The passage is preserved

<sup>1</sup> See especially PLATNER, *Beiträge zur Kenntniss des attischen Rechts*; MEIER, *De gentilitate attica*; BUSOLT, *Griechische Staats- und Rechtsaltertümer*, § 159, in Iwan Müller's *Handbuch der klassischen Altertumswissenschaft*, Bd. IV<sup>1</sup>. I have not been able to see SAUPPE, *De phratriis atticis* (Göttingen, 1886/7).

in a more or less garbled form by Harpokration, Pollux, and other lexicographers, and is given verbatim in the Patmian Scholia published in the *Bulletin de Correspondance Hellénique* (vol. I, p. 152). According to this, each of the four original tribes consisted of three phratries, each phratry of thirty gentes, and each gens of thirty men. This account is so artificial in its numerical symmetry, and so fanciful in the reasons assigned for it, as to excite the gravest doubts of Aristotle's competence as a witness for the period in question. Where, indeed, could he have obtained full and trustworthy information? As to whether the phratries were affected by the reforms of Kleisthenes, Aristotle has left us two unfortunately ambiguous notices. One is in the *Politics* (VI. 4: Bekk.) and seems to say that the phratries, as well as the tribes, were then remodelled and increased in number. The other is in the recently discovered fragments of the *Ἀθηναίων Πολιτεία* (II, a *Landwehr*) and seems to say just the contrary.<sup>2</sup> (2) Several writers of the fifth and fourth centuries B. C. refer to the phratries of their own day. The most instructive of these references are in Isaios and the private orations of Demosthenes (genuine and spurious). These are the chief basis of our knowledge. (3) Scraps of relevant information, and of misinformation as well, are preserved by scholiasts and by the lexicographers, Harpokration, Pollux, Hesychios, Suidas, etc.

Inscriptions have until lately yielded little to supplement this scanty literary evidence. That little may be classified thus: (1) the decrees of the Ekklesia conferring citizenship on a foreigner, regularly authorize him to be enrolled as a member of such tribe, deme and phratry as he may choose (*εἶναι φυλῆς καὶ δήμου καὶ φρατρίας ἧς ἂν βούληται*, or some similar formula. This is the regular order of mention. Only in *CIA*, II, 115<sup>b</sup> do we find *δήμου καὶ φυλῆς καὶ φρατρίας*<sup>3</sup>). (2) Two temenos boundary-stones give us names of phratries, the only names indisputably known, and one of these in a mutilated form, viz., the *Ἀχινιάδαι*<sup>4</sup> and the *Θερρικ . . . αἰ*.<sup>5</sup> Two other boundary-stones, one of the *Ζακυνάδαι*<sup>6</sup> and one of the *Ἐλασίδαι*,<sup>7</sup> give names with re-

<sup>2</sup> The difficulty of dealing with these two statements is illustrated by the case of BUSOLT, who in his *Griechische Geschichte* (pp. 394-5, published in 1885) decides that Kleisthenes did not meddle with the phratries, but in his *Griechische Altertümer* (p. 144<sup>(1)</sup>), published in 1887) reverses this decision.

<sup>3</sup> Cf. BUERMANN, *Jahrb. für Phil., Suppl.*, IX, 643; DITTENBERGER, *Sylloge Inscr. Graec.*, 43, note 7.

<sup>4</sup> DITTENBERGER, *Sylloge*, 302; *CIA*, II, 1653.

<sup>5</sup> *CIA*, II, 1652.

<sup>6</sup> DITTENBERGER, *Sylloge*, 303.

<sup>7</sup> *Classical Review*, III, p. 188.

gard to which it is impossible to decide whether they belonged to gentes or phratries. (3) Two short fragments of phratrerial decrees, eulogizing deserving members, are given in *CIA*, II, 598, 599. The Dyaleis of 600, who enact a decree in reference to the lease of a piece of real estate, are probably to be regarded, not, with Köhler, as a phratry, but, with Buermann,<sup>8</sup> Gilbert,<sup>9</sup> and Busolt,<sup>10</sup> as a union of two phratries.

Such was, in outline, the material available for the study of the Attic phratries down to 1883. In that year there was found at Tatoï, the site of the deme of Dekeleia, a stele, on the front of which were preserved 57 lines of a phratrerial decree, dated in the year 396/5 B. C. and dealing with the phratry's most vital duties. This was published by Koumanoudes in the *Ἐφημερίς Ἀρχαιολογική* (1883, 69 ff.) and by Köhler in the *Addenda* to the second volume of the Attic Corpus (841<sup>b</sup>). It has been made the subject of special articles by Szanto in the *Rheinisches Museum* (1885, 506-520) and by Gilbert in the *Jahrbücher für Philologie* (1887, 23-28). Szanto's paper is ingenious and suggestive, but is pervaded by a most improbable view of the relation of phratry to gens, and marred besides by some downright and inexcusable blunders. Gilbert corrects Szanto on one important point, the question as to where that portion of the decree which was intended to be of permanent application begins, but hazards a theory of his own which is demonstrably false. For in the summer of 1888 the stone bearing this inscription was cleaned, with the result that the back also was found to be inscribed. Of the new text, published by Pantazides in the *Ἐφημερίς* (newspaper) of Sept. 1/13, 1888, and by Lolling in the *Ἀρχαιολογικὸν Δελτίον* for August, lines 1-55 were engraved at the same time with the portion previously published and form its continuation. These lines, like those on the front, are engraved *στοιχηδόν*, with occasional aberrations. Two or three lines are apparently all that is lost at the end of the part on the face of the stone. Lines 56-68 were added many years afterward. So far as I can judge from an excellent squeeze (I have not seen the stone), this portion would belong to the third cent. B. C. or the first part of the second. The letters are extremely irregular and unevenly spaced, which makes a more exact determination of the date peculiarly difficult. *Δεκελεῖς* for *Δεκελεῖς* in B, 65 is probably only a blunder of the stone-cutter. I give below the text of the whole document, with the restorations of

<sup>8</sup> *Op. cit.*, 645, Note.      <sup>9</sup> *Griech. Staatsaltertümer*, I, 199<sup>(3)</sup>.

<sup>10</sup> *Griech. Staats- und Rechtsaltertümer*, 145<sup>(3)</sup>.

Köhler and Lolling, followed by a translation. The foot-notes do not touch upon orthographical peculiarities, of which there are several.

# TEXT.

## FACE A.

### Διὸς Φρατρίο

- ἱερεὺς Θεόδωρος Εὐφαντίδο<sup>11</sup> ἀνέγραψε καὶ ἔστησε τὴν στήλην. |  
 5 ἱερεώσυνα τῷ ἱερεὶ διδόναι τ|ἰδε· ἀπὸ τοῦ μείο<sup>12</sup> κωλῆν, πλευ-  
 ρόν, θ|ς,<sup>13</sup> ἀργυρίο||· ἀπὸ τοῦ κορείο κωλῆ|ν, πλευρόν, θς, ἐλατήρα  
 χοινικαί|ον, οἶνο ἡμίχον, ἀργυρίο †. |  
 10 τὰδε ἔδοξεν τοῖς φράτερσι ἐπὶ| Φορμίωνος ἀρχοντος Ἀθηναί-  
 ο|ς, φρατρίαρχόντος δὲ Παντακλέ|ος ἐξ Οἴο· |  
 Ἱεροκλῆς εἶπε· ὅποσοι μὴπω διεδικάσ|θησαν κατὰ τὸν νόμον  
 15 τὸν Δημοτιωνιδῶν, διαδικάσαι περὶ αὐτῶν τὸς φράτερας αὐτίκα  
 μάλα, ὑποσχομένους πρὸς τὸ Διὸς τὸ Φρατρίο, φέροντας τὴν  
 ψῆφον ἀπὸ τοῦ βωμοῦ·<sup>14</sup> θς δ' ἂν δόξη μὴ ὦν φράτηρ ἐσα|χθῆναι,  
 20 ἐξαλειψάτω τὸ ὄνομα αὐτοῦ ὁ ἱερ|εὺς καὶ ὁ φρατρίαρχος ἐκ τοῦ  
 γραμματεῖο τοῦ ἐν Δημοτιωνιδῶν<sup>15</sup> καὶ τὸ ἀντιγράψ|οι.<sup>16</sup> ὁ δὲ  
 ἐσαγαγὼν τὸν ἀποδικασθέντα ὀφε|ιλέτω ἑκατὸν δραχμὰς ἱερὰς

<sup>11</sup> The words Θεόδωρος Εὐφαντίδο are engraved in *rasura*. The letters, if regularly distributed, would have just filled the space. Instead of this, the letters of Θεόδωρος are crowded, with the result of leaving a blank space sufficient for two letters after Εὐφαντίδο. I conjecture that, after the name had been once engraved, the priest desired to add his *demotikon*, and that this was attempted and found impracticable.

<sup>12</sup> That the μείον was the offering for a young child and the κορείον that for an [adopted] lad [or man], as AUGUST MOMMSEN conjectured (*Heortologie*, 308) and as LIPSIVS, even after the publication of the first part of this text, was disposed to believe (*Meier und Schoemann's Attische Process*, (2) 3<sup>tes</sup> Buch, Note 165), is now definitively disproved. See B, 57-60. I can suggest nothing better than the explanation of KÖHLER, which has been generally adopted, that the μείον was the offering for a daughter, and the κορείον that for a son.

<sup>13</sup> This is the reading of Koumanoudes. Köhler's κωλῆν πλευρόνος is to me unintelligible. [Compare the sacrificial calendar from Kos, *Journ. Hellen. Studies*, 1888, p. 335: θύει ἱερε[ὺς καὶ ἱερά] παρέχει· (γ)έρη δὲ σάββα.—A. C. M.]

<sup>14</sup> A solemn mode of voting, perhaps the usual one in the phratries; cf. HEROD., VIII. 123; PLUT., *Themist.* 17; PLUT., *Per.* 32; DEM., XLIII. 14 (ed. Bekker).

<sup>15</sup> This construction occurs elsewhere only with deme-names of gentile form, and indicates that the Demotionidai were a local body. See MEISTERHANS, *Gram. d. att. Inschriften* (2) § 83, 19<sup>b</sup>).

<sup>16</sup> The copy, it is implied, was not kept in Demotionidai; perhaps in Athens. I conjecture that the copy was intended as a protection against tampering with the record and against the confusion which would result if the register should be injured or lost. That such a safeguard was desirable may be seen from DEM., XLIV. 41; LVII. 26, 60.



- 25 τῶι Διὶ τῶι Φρατρίῳ· ἐσπράττεν δὲ τὸ ἀργύριον τοῦτο τὸν  
 ἱερέα καὶ τὸν φρατρίαρχον ἢ αὐτὸς ὀφείλειεν. τὴν δὲ διαδικασίαν|  
 τὸ λοιπὸν εἶναι τῶι ὑστέρωι ἔτει ἢ ὧι ἂν τὸ κόρεον θύσῃ, τῇ  
 30 Κορεώτιδι Ἀπατορίων· φέρεν δὲ τὴν ψῆφον ἀπὸ τοῦ βωμοῦ. εἴαν  
 δέ τις βόληται ἐφείναι ἐς Δημοτικῶν ἰδῆς, ὧν ἂν ἀποψηφίσωνται,  
 ἐξείναι αὐτῶι· ἐλέσθαι δὲ ἐπ' αὐτοῖς συνηγὸρος τὸν Δεκελειῶν  
 οἶκον πέντε ἄνδρας ὑπὲρ τριάκοντα ἔτη γεγονότας, τοὺς δὲ|  
 35 ἐξορκωσάτω ὁ φρατρίαρχος καὶ ὁ ἱερεὺς συνηγορήσεν τὰ δικαιο-  
 τата καὶ ὅκ' ἐάσεν ὁδὲνα μὴ ὄντα φράτερα φρατρίζειν· ὅτο δ' ἂν  
 τῶν ἐφέντων ἀποψηφίσωνται, Δημοτικῶν ἰδῆς, ὀφειλέτω χιλίας  
 40 δραχμὰς ἱεράς τῶι Διὶ τῶι Φρατρίῳ· ἐσπράττετω δὲ τὸ ἀργύ-  
 ριον τοῦτο ὁ ἱερεὺς τῷ Δεκελειῶν οἴκῳ ἢ αὐτὸς ὀφειλέτω. ἐξείναι  
 δὲ καὶ ἄλλῳι τῶι βολομένῳ τῶν φρατέρων ἐσπράττεν τῶι κοι-  
 45 νῶι.<sup>17</sup> ταῦ[τα] δ' εἶναι ἀπὸ Φορμίωνος ἄρχοντος.<sup>18</sup> ἐπὶ[ψ]ηφίζεν  
 δὲ τὸν φρατρίαρχον περὶ ὧν ἂν διαδικάζεν δέμη κατὰ τὸν ἐνιαυτὸν|  
 ἕκαστον.<sup>19</sup> εἴαν δὲ μὴ ἐπιψηφίσῃ, ὀφειλέτω πεντακοσίας δραχμὰς  
 50 ἱεράς τῶι Διὶ τῶι Φρατρίῳ· ἐσπράττεν δὲ τὸν ἱερέα [καὶ]  
 ἄλλο[ν τὸν βο]λόμενον τὸ ἀργύριον [το]ῦτ[ο τῶι κοινῶι]. τὸ  
 δὲ λοιπὸν ἄγειν τὰ [μεῖα καὶ τὰ κόρεα] ἐς Δεκέλειαν ἐπὶ τ[ὸν]  
 55 βωμόν· εἴαν δὲ μὴ θύσῃ ἐπὶ τῷ βωμῷ, ὅφ[ε]λέτω πεντήκοντ[α]  
 δραχμὰς ἱεράς τῶι Διὶ τῶι Φρατρίῳ· ἐσπράττετω δὲ ὁ ἱερ[εὺς]  
 τὸ ἀργύριον τοῦτο ἢ αὐτὸς ὀφειλέτω.

## FACE B.

- εἴαν δέ τι τούτων διακωλύῃ, ὅποι ἂν ὁ ἱερεὺς προγράψῃ, ἐνθαῦ-  
 θα ἄγειν τὰ μεῖα καὶ τὰ κόρεα· προγράφει δὲ πρότεμπ[τα] τῆς  
 5 Δορπίας ἐν πινακίῳ λελευκωμένῳ μῆλαττον<sup>20</sup> ἢ σπιθαμαίῳ

<sup>17</sup> The common fund; cf. THEOPH., Char. xxx. 5. The fund of Zeus Phratrios was the fund of the phratry.

<sup>18</sup> According to SZANTO, everything preceding ταῦτα δ' εἶναι (except the sentence τὴν δὲ . . . βωμῷ, lines 26-29, which he regards as standing out of its proper connection) belongs to the provisions for the immediate future, and the ταῦτα δ' εἶναι marks the beginning of the permanent law. But, as Gilbert pointed out, if the pronoun referred to what follows, it would probably be τῶς. More decisive is the presence, in the next clause, of δέ, which is irreconcilable with Szanto's view. The permanent law begins with τὴν δὲ διαδικασίαν in line 26. The aorists ἐλέσθαι, ἐξορκωσάτω, make no difficulty; cf. B, 29 and MEISTERHANS, op. cit.: Ann. 1638.

<sup>19</sup> SZANTO twice (pp. 507, 518) gives the sense of this as being dass der Phratriarch jedes Jahr die Abstimmung darüber einzuleiten habe, wer diadikasirt werden solle. As if εἴαν ἂν δέγ could be an indirect question!

<sup>20</sup> This crasis would not occur in a decree of the Ekklesia; MEISTERHANS, op. cit., § 24.

- ὅπο ἂν Δ|εκελειῆς προσφοιτῶσιν ἐν ἄστει.<sup>21</sup> τὸ δ' ἐ ψήφισμα τόδε  
καὶ τὰ ἱερεῶσυνα ἀναγ|ράψαι τὸν ἱερέα ἐν στήλῃ λιθίνῃ πρὸςθεν  
10 τὸ βωμῷ Δεκελειᾷσιν τέλεσι τοῖς ἑαυτοῦ. Νικόδημος εἶπε· τὰ  
μὲν ἄλλα κατὰ τὰ πρότερα ψηφίσματα ἃ κέται περὶ τῆς εἰσα-  
γωγῆς τῶν παίδων καὶ τῆς διαδ|ικασίας, τὸς δὲ μάρτυρας τρεῖς,  
15 ὃς εἴρη|ται ἐπὶ τῇ ἀνακρίσει, παρέχεσθαι ἐκ τῶν ἑαυτοῦ θιασωτῶν  
μαρτυρόντας τὰ ὑπερωτώμε(να)<sup>22</sup> | καὶ ἐπομνύντας τὸν Δία τὸν  
Φράτριον· | μαρτυρεῖν δὲ τὸς μάρτυρας καὶ ἐπομνύναι ἐχομένος  
τὸ βωμῷ· ἔαν δὲ μὴ ὥσι ἐν τῷ(ι) θιάσῳ τότε τοσδοὶ τὸν  
20 ἀριθμὸν, ἐκ τῶν ἄλλων φρατέρων παρεχέσθω. ὅταν | δὲ ἡ ἢ  
διαδικασία, ὁ φρατρίαρχος μὴ π|[ρ]ότερον διδῶτω τῇ(ν) ψήφον  
περὶ τῶν παῖδων τοῖς ἅπασιν φράτεσι πρὶν ἂν οἱ αὐ|τῷ τὸ εἰσα-  
25 γομένο θιασῶται κρύβδην ἀ|[π]ὸ τὸ βωμῷ φέροντες τὴν ψήφον  
διαψηφίσωνται· καὶ τὰς ψήφους τὰς τότεων ἐναν|τίον τῶν ἀπάντων  
φρατέρων τῶν παρόν|των ἐν τῇ ἀγορᾷ ὁ φρατρίαρχος διαρ|ιθμη-  
30 σάτω καὶ ἀναγορευέτω ὅποτερ ἂν | ψηφίσωνται· ἔαν δὲ ψηφισα-  
μένων τῶν θιασωτῶν ἓνα αὐτοῖς φράτερα οἱ ἄλλοι φράτερες  
ἀποψηφίσωνται, ὀφειλόν|των ἑκατὸν δραχμὰς ἱερὰς τῷ Διὶ τῷ  
35 Φ|ρατρίῳ οἱ θιασῶται, πλὴν ὅσοι ἂν τῶν | θιασωτῶν κατήγοροι  
ἢ ἐναντιόμενοι | φαίνωνται ἐν τῇ διαδικασίᾳ· ἔαν δὲ | ἀποψηφί-  
σωνται οἱ θιασῶται, ὁ δὲ εἰσά|γων ἐφήμει εἰς τοὺς ἄ|[π]αντας, τοῖς δὲ  
40 ἅπασιν δόξει ἓνα φράτηρ, ἐνγραφέσθω εἰς τὰ κοινὰ γραμματεῖα.<sup>23</sup>  
ἔαν δὲ ἀποψηφίσω|ντ[α]ι οἱ ἅπαντες, ὀφειλέτω ἑκατὸν δρα|χμὰς  
ἱερὰς τῷ Διὶ τῷ Φρατρίῳ· ἔαν δὲ | ἀποψηφισαμένων τῶν θια-  
45 σωτῶν μὴ ἐφήμει εἰς τοὺς ἅπαντας, κυρία ἔστω ἡ ἀποψηφίσις ἢ  
τῶν θιασωτῶν· οἱ δὲ θιασῶται με|τὰ τῶν ἄλλων φρατέρων μὴ  
φερόντων τὴν | ψήφον περὶ τῶν παίδων τῶν ἐκ τὸ θιάσο | τῷ

<sup>21</sup> Lolling refers to *LYSIAS*, XXIII. 3, which mentions "the barber's shop near the *Hermæ*" as the place *ἔνθα οἱ Δεκελεῖς προσφοιτῶσιν*. *BLASS* says that we have no indications as to the date of this oration (*Att. Beredsamkeit*, I, 632). But, surely, the presence of Plataeans in Athens implies a date prior to 387 or not much later; see *PAUS.*, IX. I. 4. This was probably, then, the place in 396/5. But the wording of the clause *ὅπο . . . προσφοιτῶσιν* provides for possible changes.

<sup>22</sup> According to *LOLLING*, lines 11-15 are written in *rasura*, which may partly account for the awkward and ungrammatical expression. *τοῖς μάρτυρας τρεῖς* is anomalous for *τοῖς τρεῖς μάρτυρας*; cf. *KEIL*, *Zur Syll. inscr. Boeot.*, p. 620. *παρέχεσθαι* does double duty, being needed in both relative and antecedent clauses. I do not see the force of *ὅπο* in *ὑπερωτώμενα*, but it seems to have been thought important, since, by omitting it, the *ὑπερωτώμενα* could have been written entire, whereas, as it is, the last two letters had to be omitted altogether.

<sup>23</sup> These were called, above, *τὸ γραμματεῖον τὸ ἐν Δημοσιωνιδῶν καὶ τὸ ἀντίγραφον*.

- αὐτῶν. τὸ δὲ ψήφισμα τόδε προσαναγ|ραψάτω ὁ ἱερεὺς (εἰς τὴν  
 50 στήλην τὴν λι|θίνην. "Ὁρκος μαρτύρων ἐπὶ τῇ εἰσαγωγῇ τῶν  
 παίδων· μαρτυρῶ ὅτι εἰσάγει ἐα|υτῶι ὕδν ἐναὶ τῶτον γνήσιον ἐγ  
 γαμετ|ῆς, ἀληθῆ ταῦτα νῆ τὸν Δία τὸν Φράτριον, εὐδορκῶ(ν)τι μὲν  
 55 μοι πολλὰ καὶ ἀγαθὰ ἐν|αί, εἰ δ' ἐπιорκοίην, τὰναντία.<sup>24</sup>

- Μενέξενος εἶπεν· δεδόχθαι τοῖς φράτερσι περὶ | τῆς εἰσαγωγῆς  
 τῶν παίδων, τὰ μὲν ἄλλα κα|τὰ τὰ πρότερα ψηφίσματα, ὅπως δ'  
 60 ἂν εἰδῶσι οἱ | φράτερες τοὺς μέλλοντας εἰσάγεσθαι, ἀπο|γράφεσθαι  
 τῶι πρώτῳ<sup>25</sup> ἔτει ἢ ὡι ἂν τὸ κούρεο|ν ἄγει τὸ ὄνομα πατρόςθεν καὶ  
 τοῦ δήμου καὶ τῇ|ς μητρὸς πατρόςθεν καὶ τοῦ δήμου πρὸς τὸν |  
 65 φρατρίαρχον· τὸν δὲ φρατρία|ρχον ἀπογραψ|]αμένων ἀναγρά-  
 ψαντα ἐκ|τιθέναι ὅπου ἂν Δεκ|]ελεῆς προσφοιτῶσι, ἐκτιθ[έ]ναι δὲ  
 καὶ τὸν ἱερέα|] ἀναγράφαντα ἐν σανιδί[ωι λευκῶι ἐν τῶι ἱερ|]-  
 ῶι τῆς Λητοῦς.<sup>26</sup> τὸ δὲ ψ[ή]φισμα τόδε προσαναγράψαι | εἰς τὴν|  
 στήλην [τὴν λιθίνην.]

## TRANSLATION.

Theodoros, son of Euphantides, priest of Zeus Phratrion, had this stele engraved and erected.

The sacrificial portions due to the priest are as follows: from the *meion*, a haunch, a rib, an ear, and three obols of money; from the *koureion*, a haunch, a rib, an ear, a quart-cake, a half-chous of wine, and a drachma of money.

The following decrees were passed by the phraters in the archonship of Phormion at Athens [396/5 B. C.] and the phratriarchate of Pantakles of Oion:

On the motion of Hierokles: For all who have not yet been subjected to a *diadikasia* according to the law of the Demotionidai, the phraters, having promised in the name of Zeus Phratrion so to do, shall hold a *diadikasia* immediately, taking their ballots from the altar. And, whoever be found to have been introduced illegally, the priest and the phratriarch shall erase his name from the register kept in

<sup>24</sup> The wording of this oath is extremely muddled; probably the work of Nikodemus, who seems to have been exceptionally illiterate and bungling.

<sup>25</sup> *πρώτος* for *προτέρως* is extraordinary. It may help to prop up the three similar examples given by KÜHNER, *Griech. Gramm.*, II, 22 (ARIST., *Birds*, 824 should not have been cited), two at least of which have been corrected by critics. Cf. the cases of *πρώτος* with genitive quoted in STEPHANOS, *Thesaurus*, s. v. *πρώτος*.

<sup>26</sup> Probably in Dekeleia.

Demotionidai and from the copy thereof. And he who introduced the rejected member shall be fined 100 drachmas, to be devoted to Zeus Phratrios. This money the priest and the phratriarch shall collect, or be responsible for the amount.

In future the *diadikasia* shall be held in the year following that in which the *koureion* is sacrificed, on the Koureotis of the Apatouria, the ballots being taken from the altar. And, if any disfranchised member wishes to appeal to the Demotionidai, he shall have the right. In these cases the house of Dekeleians shall choose five men above thirty years of age as advocates, to whom the phratriarch and the priest shall administer an oath to be absolutely just in their advocacy and not to allow any one illegally to belong to the phratry. And every appellant rejected by the Demotionidai shall be fined 1000 drachmas, to be devoted to Zeus Phratrios. This money the priest of the house of Dekeleians shall collect, or be responsible for the amount. And it shall also be permissible for any other phrater who wishes to collect this for the common fund. These provisions shall be in force from the archonship of Phormion.

The phratriarch shall every year put to vote the cases of those for whom a *diadikasia* is required. Otherwise, he shall be fined 500 drachmas, to be devoted to Zeus Phratrios. This money the priest, or any one else who wishes, shall collect for the common fund.

In future the *meia* and the *koureia* shall be taken to the altar in Dekeleia. And, if they be not sacrificed on the altar, the offender shall be fined 50 drachmas, to be devoted to Zeus Phratrios. This money the priest shall collect, or be responsible for the amount. . . . And, if any of these causes prevent, the *meia* and the *koureia* shall be taken to whatever place the priest may advertise, the said advertisement to be made four days before the Dorpia on a whitewashed board not less than a span broad at the usual resort, for the time being, of the Dekeleians in the city.

This decree, together with the priest's portions, the priest shall have engraved at his own expense on a stone stele in Dekeleia before the altar.

On the motion of Nikodemos: The earlier decrees in force in regard to the introduction of children and the *diadikasia* are hereby amended as follows:

The three witnesses whom it has been required to produce for the examination shall be fellow-thiasotes of the applicant, testifying to the matters of inquiry and confirming their word by an oath in the name

of Zeus Phratrios. And the witnesses shall touch the altar during their testimony and oath. And, if there be not so many in the thiasos in question, they shall be furnished from the other phraters.

At the *diadikasia* the phratriarch shall not permit the whole body of phraters to vote in regard to the children, until the fellow-thiasotes of the candidate himself have voted secretly, taking their ballots from the altar. And the phratriarch shall count their ballots before the whole body of phraters present at the meeting and proclaim which way they have voted. And if, when the thiasotes have voted favorably, the rest of the phraters vote adversely, the thiasotes, except those who openly denounce or oppose [the child] at the *diadikasia*, shall be fined 100 drachmas [apiece], to be devoted to Zeus Phratrios. On the other hand, if the thiasotes vote adversely and the applicant [*i. e.*, father or guardian] appeal to the whole body and the whole body decide that the child belongs to the phratry, he shall be enrolled in the general registers; but, if the whole body vote adversely, he [*i. e.*, the father or guardian] shall be fined 100 drachmas, to be devoted to Zeus Phratrios. And, if, when the thiasotes have voted adversely, no appeal is taken to the whole body, the adverse vote of the thiasotes shall be decisive. And the members of any thiasos shall not vote with the rest of the phraters on the children of their own thiasos.

This additional decree the priest shall have engraved on the stone stele.

Oath of witnesses at the introduction of children: I testify that the child whom he introduces, [saying] that it is his lawful son by a wedded wife, this is true by Zeus Phratrios, [and I pray] that much good may befall me if I swear truly, and the contrary if I swear falsely.

On the motion of Menexenos: Resolved by the phraters to amend the former decrees in regard to the introduction of children, as follows: In order that the phraters may know those who are to be introduced, there shall be presented to the phratriarch, during the year before the *koureion* is brought, a written statement of the name [of each child], with the father's name and deme, as well as the mother's name, with her father's name and deme. And, when the statements have been made, the phratriarch shall inscribe them and post them up at the usual resort, for the time being, of the Dekeleians, and the priest also shall inscribe them on a white board and post it up in the temple of Leto.

This additional decree shall be engraved on the stone stele.

## COMMENT.

The foregoing document is difficult of comprehension especially for two reasons. In the first place, the subjects of *εἰσαγωγή* and *διαδικασία*, with which these psephisms deal, are not here taken up for the first time. As regards the *diadikasia*, to be sure, Szanto<sup>27</sup> and Busolt<sup>28</sup> are (or were) of another opinion. Regarding the Demotionidai as a gens, with which our phratry was intimately connected, either as contained in it (Szanto) or containing it (Busolt), they see in the "law of the Demotionidai" a recent enactment of the gens, and suppose that the *diadikasia* was in the archonship of Phormion first introduced into our phratry and presumably into others as well. Now, it may be, as Szanto and Busolt have assumed, that the first of our phratrerial psephisms is symptomatic of the same movement which found expression in the archonship of Eukleides in the revival of the law, that only those should be citizens both of whose parents were citizens, though the interval of time, eight years, is hardly favorable to such an assumption. But, at any rate, the psephism of Hierokles does not introduce a new practice. If the "law of the Demotionidai" had been a recent enactment, it would almost certainly have been called a *ψήφισμα*: and the language, "all who have not yet been subjected to a *diadikasia* according to the law," implies that some have already passed that ordeal. The law is not a novelty, but it has been laxly observed, and is now to be again enforced. Furthermore, as we now know, there have been one or more earlier psephisms of the phratry in regard to *εἰσαγωγή* or *διαδικασία* or both. The *πρότερα ψηφίσματα* to which Nikodemus refers (*B, II*) may include the psephism of Hierokles, but imply at least one besides. The measures now enacted presuppose the immemorial *νόμος* and the previous legislation, of whose precise nature we are ignorant.<sup>29</sup>

In the second place, the style of our document is extremely clumsy and inexact. Attention has been called above to the illiterate syntax of certain passages. What is far more serious is the inconsecutiveness, the incompleteness and the ambiguity in statement of principles. It requires talent and training of a high order to frame a good law, and these the legislative methods of the Athenians did not tend to develop.

<sup>27</sup> *Op. cit.*, 507.

<sup>28</sup> *Griech. Alt.*, § 160.

<sup>29</sup> The words *οὐς εἰρηται ἐπὶ τῇ ἀνακρίσει παρέχονται* seem to me to refer to a previous psephism. The novelty in Nikodemus' measure was not the requirement of witnesses, but the requirement that they should be of the *thiasos* of the candidate.

Least of all were such qualities likely to be found in the subordinate, rural corporations, as these psephisms bear witness. Hence it is useless to bring to bear upon them strict rules of interpretation.

In consequence of these difficulties, a complete and certain explanation of these decrees is impossible so long as our materials remain what they are. The way in which the newly discovered text has thrown some ingenious theories to the winds is a warning against over-confidence in dealing with riddles still unsolved. Nor, even if the constitution and procedure of this particular phratry lay clearly before us, would it be safe to assume that all the Attic phratries were cut out on the same pattern and pursued the same methods. There was of course a fundamental likeness between phratry and phratry. The conditions of membership must have been the same for all,<sup>30</sup> being none other than the conditions of Athenian citizenship. But beyond this the variation may have been wide. Our stele shows us one phratry modifying its rules and regulations. If the same phratry performed its duties in different ways at different times, how much more is such difference likely to have existed between different phratries. Yet, in spite of all these difficulties and limitations, the new text sheds enough additional light to justify a review of the whole subject.

One thing which is now put beyond a peradventure is, that the members of this phratry did not all belong to one deme. Szanto, who regards the phratries in general as subdivisions of the demes, saw no difficulty in supposing that all the members of this phratry were of the deme Oion, to which the phratriarch Pantakles belonged, in spite of the facts that the inscription was found at Dekeleia and the meetings for the admission of children were required to be held in that deme (*A*, 52 ff.). This view, always improbable enough, is now shown to be certainly false. It is scarcely conceivable that the rendezvous of the Dekeleians in Athens should have been selected as the place to post notices intended to reach all members of the phratry (*B*, 5-6, 64-65), unless there had been Dekeleians in the phratry. A still more cogent proof is supplied by the provision of *B*, 61. If the members had all belonged to one deme, it would have been idle to require the mention of the father's *demotikon*. But, besides Dekeleia and Oion, we cannot name any deme represented in this phratry, nor can we say whether there were any others. If there were, they were probably, like Oion (*i. e.* no doubt

<sup>30</sup> Except that some phratries were by law not open to *δημοποιοί*; see BUERMANN, *Jahrbücher für Philologie*, Supp., IX, 643.



Οἶον Δεκελεικόν) in the immediate vicinity of Dekeleia. At least, the presumption, derived from other sources, that the phratries were unions of neighbors, receives some confirmation from our inscription. It looks as if this phratry were localized in and near Dekeleia, not, indeed, in the sense that all the members actually lived in that neighborhood, but that they belonged to that group of demes. But, whether *all* the members of these demes or of any one of them belonged to the phratry, we cannot tell. If the Dyaleis of CIA, II, 600 are rightly regarded as a union of two phratries, then, as the two phratriarchs there mentioned were both Myrrhiniusians, it follows that members of the same deme might belong to different phratries. The same inference has been drawn by Buermann from the formula of the decrees conferring citizenship, εἶναι φυλῆς καὶ δήμου καὶ φρατρίας ἧς ἂν βούληται, which suggests that, as after the choice of a tribe there was still open the choice of a deme, so after the choice of a deme there was still open the choice of a phratry. It may be then that the demesmen of Dekeleia and Oion were not all enrolled in our phratry. And thus we are as far as ever from being able to estimate even approximately the size of an Attic phratry, or, what comes to the same thing, the number of phratries in the State. Between the twelve commonly accepted until lately and the three hundred and sixty once proposed by Buermann, there is still room for indefinite guessing.

Nor does the new text supply any decisive answer to the important question raised by Szanto, Are the Demotionidai a gens or a phratry?<sup>31</sup> and answered by him in favor of the former. It should be premised that the Demotionidai, if a gens, are to be regarded, not with Szanto as a wider organization including the phratry, but rather with Busolt as the nucleus around which non-gentiles were grouped to form the phratry. Now the first two occurrences of the name do not favor the view that the Demotionidai are a gens. The "law of the Demotionidai" is the law of the phratry (A, 14); ergo, one naturally infers, the Demotionidai are the phratry. Busolt,<sup>32</sup> to be sure, asserts, *Die Satzungen des Geschlechts galten auch für die Phratrie*, but the passage in Isaïos to which he refers affords no confirmation of the assertion,

<sup>31</sup> There is a third alternative possible, viz., that both gens and phratry were called Demotionidai. In that case, we could understand the phratry in the first two instances and the gens in the third. I should prefer this to Szanto's view, but do not think it necessary.

<sup>32</sup> *Griech. Alt.*, § 159, with references to this inscription and ISAÏOS, VII. 15.

and the general impression produced by the psephisms before us is that the phraters were a law unto themselves. Again, as the phratry as a whole has control of the register (*B*, 39-40; *A*, 19-20), it is hard to see why a gens, and not the phratry, should be named as the body with whom the register is kept (*A*, 21). But the "appeal to the Demotionidai" (*A*, 30) makes a difficulty. How, asks Szanto, not without force, can there be an appeal from a body to the same body again? On the other hand, we may ask, Why should the phraters, who in general manage their affairs collectively, abdicate in favor of a section of their number in the most important of their proceedings? The question is more forcible now than before, because, in the detailed regulation of the *diadikasia* by the psephism of Nikodemos, we find no disposition to accept as final the decision of any subordinate body. On the whole, therefore, I am disposed to see in the Demotionidai the phraters, and the phraters only. If this be right, the word "appeal" is indeed not strictly appropriate, but perhaps the interpretation suggested below for the passage in question may make the employment of the word more intelligible.

If our inscription teaches nothing about the relation of gens to phratry, it redeems this silence by the proof it brings that every member of the phratry belonged also to some one or other of a number of religious associations or *thiasoi*. We can with some confidence go a step further. If any dependence is to be placed on the literal meaning of *B*, 23-48, all the members of any *thiasos* were expected to take part at the *diadikasia* of the child of one of their own number, and were all liable to be fined; in other words, the *thiasoi* were subdivisions of the phratry. Further, according to the present wording of our text, these *thiasoi* were, at least in some instances, very small bodies; the possible case is considered of the membership being less than four (*B*, 18-19). But it may be that in the first version of lines 11-15 a larger number of witnesses than these was prescribed. As to the nature of these *thiasoi*, we learn nothing beyond what the name itself implies, nor do other sources of information have much, if anything, to say of such associations, at least under that name.<sup>33</sup> But, inasmuch as *θιασῶται* and *ὀργεῶνες* are practically synonymous, it seems permissible to bring these *thiasoi* into connection with a much debated statement of Philochoros. His words, as quoted by Photios and Soudas, *s. v.*

<sup>33</sup> The "*thiasoi* of Herakles," mentioned in *ISAIOS*, IX. 30 may be analogous.

Ὀργεῶνες, are as follows: τοὺς δὲ φράτορας ἐπάναιγκες δέχεσθαι καὶ τοὺς ὀργεῶνας καὶ τοὺς ὁμογάλακτας, οὓς γεννήτας καλοῦμεν. Opinions have differed as to whether οὓς here refers to both ὀργεῶνας and ὁμογάλακτας, or only to ὁμογάλακτας. But, even without the context, the latter alternative seems to me almost certain,<sup>34</sup> and those who had the context so understood it.<sup>35</sup> See Harpokration *s. v.* Γεννῆται, and *Bull. de Corr. Hellén.*, I, 152, from which we learn further that the sentence in question was taken from the fourth book of Philochoros' *Atthis*. This book covered the latter half of the fifth century B. C., so that the statement quoted probably referred to the phratries of the post-Kleisthenean period. We thus learn that a phratry consisted of two classes of members, γεννῆται or members of a gens (or gentes) based upon real or fictitious kinship and ὀργεῶνες or members of a religious union or unions, perhaps not laying claim to kinship. Conformably to the statement of Philochoros, we find admission to a phratry coupled with admission to a gens in Isaïos, VII. 16 and Dem. LIX. 77, and with admission to a body of ὀργεῶνες in Isaïos, II. 14. But now, although ὀργεῶνες might be contrasted with γεννῆται, and were so contrasted by Philochoros, yet the name in its broad sense is applicable to any religious association. A gens was a religious association; hence a body of gentiles could be called ὀργεῶνες. Such at least is the clear statement of the *Etymologicum Magnum*, *s. v.* Γεννῆται,<sup>36</sup> and I see no ground for doubting it. The combined testimony of these passages may be summed up by saying that a phratry consisted of two or more religious associations, one at least of which was or might be a gens. Probably then, by the *thiasoi* of our inscription, we are to understand any gens (or gentes) included in the phratry and a number of non-gentile associations. Possibly the οἶκος Δεκελειῶν may have been a gentile or quasi-gentile thiasos.<sup>37</sup>

So much for the constitution of the Demotionidai. What, now, were the special circumstances which evoked the psephisms of 396/5? As I conceive the situation, there had been in our phratry three closely connected abuses, to the reform of which the psephism of Hierokles

<sup>34</sup> Cf. BUSOLT, *Griech. Gesch.*, I, 395<sup>(1)</sup>.

<sup>35</sup> Except perhaps POLLUX, in III. 52; so BUSOLT, *loc. cit.*

<sup>36</sup> The confused words of the same lexicon, *s. v.* Ὀργεῶνες: Σύνταγμά τι ἀνδρῶν, ὡς τῶν γεννητῶν καὶ φρατρίων, seem to point the same way.

<sup>37</sup> That the οἶκος Δεκελειῶν was a religious association is evident from its having a priest (A, 41-42). Whether this priest was identical, as some suppose, with the priest of the phratry, is not clear.

was directed. (1) Meetings for the reception of children had been held elsewhere than at Dekeleia. This is a certain inference from *A*, 52 ff., and that the practice was considered an abuse is almost equally certain. I think we can plausibly conjecture how the abuse arose. During the years 413–404, Dekeleia had been continuously occupied by a Spartan garrison, and the residents of the neighborhood had been shut up in Athens. During these years, whatever meetings the Demotionidai held must have been held in the city. Moreover, when the war was over, it is likely that many, habituated to city life, did not return to their country homes, but remained in the capital. What more likely than that the Demotionidai, having got into the way of it, should have found it convenient to continue meeting and transacting business in Athens? (2) But the irregularity went further than is implied in the mere substitution of one meeting-place for another. These meetings had been held without the presence and sanction of the priest of Zeus Phratrios. This is clear from the priest being appointed to collect the fine from future offenders—an unintelligible provision if he were an aider and abettor in the offense. Naturally, if the priest was not present, he did not receive the sacrificial portions to which he was entitled. The instructions of *B*, 7, and the consequent announcement of the *ἱερωσύνη* at the head of the stele, bear witness to an attempt to restore neglected rights. Henceforth the priest is made the judge as to whether circumstances necessitate a meeting elsewhere than at Dekeleia, and it falls to him, if need be, to choose and advertise another place. In fact, all that part of the first decree which relates to *εἰσαγωγή* was passed in the interest of the priest—a fact which may explain the requirement that he shall bear the expense of the stele. (3) The names of new members had been entered in the register without the *diadikasia*. This was simply part and parcel of that confusion into which the affairs of the phratry had fallen. The psephism of Hierokles aimed at correcting these laxities and restoring the traditional order. That of Nikodemos, on the other hand, bringing the *thiasoi* into prominence and making them jointly responsible for their members, seems to introduce innovations. What the occasion of this move was I am unable to say.

Let us now attempt to realize, step by step, the process established by the decrees of 396/5 for seeking admission to the phratry of Demotionidai. There is probably no fixed rule as to the age at which a child

shall be presented, but the ceremony under ordinary circumstances takes place within the first three or four years of the child's life.

The regular occasion, according to the evidence of several scholiasts and lexicographers, is the Koureotis, the third and last day of the Apatouria-festival. This statement has been disputed by August Mommsen,<sup>38</sup> who assumes that the presentation began on the Dorpia, the first day of the festival, on no better ground than that it would have been a bad arrangement to postpone the serious business till the last. But the evidence of the grammarians receives some confirmation from our inscription, which fixes the *diadikasia* upon the Koureotis. And it may well be doubted whether an attendance of the scattered phraters sufficient to transact business could have been secured for more than a single day. Unless insuperable obstacles, such as war, intervene, the meeting is held at Dekeleia. Thither are brought the children,<sup>39</sup> male and female, and with them the victims and other offerings which law or custom prescribed. Schoemann conceived such meetings as being held in the *φράτριον*, which according to Pollux (III. 52) was τὸ ἱερὸν εἰς ὃ συνήσαν (sc. οἱ φράτορες). It is noteworthy that Stephanos of Byzantion (s. v. *φατρία*) and Eustathios (*ad. Il.*, 239. 30 and 735. 50) know the *φράτριον* only as a τόπος or τόπος ὠρισμένος. At all events, the Demotionidai meet in the open air for the εἰσαγωγή as well as for the διαδικασία: for they are in presence of the altar,<sup>40</sup> and that this was not in a covered building we may infer, not only from its use for burnt sacrifices, but also from the phraseology of B, 9; one would not say "in Dekeleia before the altar," if this altar were in a building. The meeting is presided over by the phratriarch. Each applicant presents his child, and is subjected to an examination, searching or perfunctory according to circumstances. Then, while the sacrificial portions assigned to Zeus Phratrios burn upon the altar, he takes oath that the child he presents is γνήσιος ἐγ γαμετῆς. Following the oath of the father or guardian, comes the examination of the three witnesses whom he produces from among the members of his thiasos. They testify with one hand upon the altar and confirm their testimony with an oath. We should expect, then, to find the phraters proceeding at once to vote on the application, and, in case of acceptance, to enter the

<sup>38</sup> *Heortologie*, 308-310.

<sup>39</sup> That the candidates were presented in person appears from ἸΣΑΙΟΣ, VII. 16; DEM., LVII. 54: cf. ANDOK., I. 126, for admission into a gens.

<sup>40</sup> See, especially, B, 17-18.

name of the child in the register. Such was the practice in other phratries, so far as known to us:<sup>41</sup> but the practice of the Demotionidai, as regulated by the psephism of Hierokles, seems to have been different. For a year later the child is still *ὁ εἰσαγόμενος* (B, 24) and the father or guardian *ὁ εἰσάγων* (B, 37-38), and not till after a favorable issue of the *διαδικασία* does registration take place (B, 39). I would suggest, therefore, that the *diadikasia* of the Demotionidai, instead of being a procedure otherwise unknown to us, was nothing more or less than the trial and vote which every well-conducted phratry held on the admission of each new child, the peculiarity lying solely in the interval of a year required between the first presentation and the vote. The object of this arrangement would be to secure due advertisement of the names and alleged antecedents of the candidates, and thus to prevent fraud. At the meeting on the Koureotis of the next year following, the phratriarch is required to bring up each case in turn. There is opportunity, for whoever will, to make objections (B, 34-36). Then follows the vote, which may result in any one of five ways. (A) If the child's fellow-thiasotes vote favorably, the case must then go before the remaining phraters. (1) If they vote favorably, the child's name is enrolled in the two registers (this case, as being self-evident, is not mentioned by Nikodemos). (2) If the phraters vote unfavorably, the child is rejected and each thiasote (or the thiasos collectively?) including presumably the father or guardian (unless the latter should not belong to the thiasos), but excluding any who may have opposed the candidate in the previous discussion, is fined 100 drachmas. (B) If the child's fellow-thiasotes vote unfavorably, then an appeal may or may not be taken to the remaining phraters. (3) If no appeal is taken, the child is rejected, but there is, apparently, no fine. If an appeal is taken and (4) the action of the thiasos is sustained, the child is rejected and the *εἰσάγων* is fined 100 drachmas; but (5), if the decision of the thiasos is reversed, the child is accepted and his name enrolled. For cases (2) and (4) there remains the possible appeal to the Demotionidai. The subject is beset with difficulties, and I do not pretend to clear them away. But it is noteworthy that, whereas, in case a child is rejected at the or-

<sup>41</sup> ISAIOS, VII. 16-17; DEM., XLIII. 13-14; DEM., LIX. 59: cf. ANDOK., I. 127. The phratry of DEM., XLIII, might be the Demotionidai, since Eubulides was of the deme Oion. But this may have been *Ὀῖον Κεραμεικόν*; or, if it was *Ὀῖον Δεκελεικόν*, the phratry, as shown above, may have been different. The apparent difference of practice points to a different phratry.



dinary *diadikasia* by his fellow-thiasotes, it is the *εἰσάγων* who is said to appeal (*B*, 38), and, whereas at the extraordinary *diadikasia* of 396/5 it is the *εἰσαγαγών* of a rejected member who is fined (*A*, 22-23), here the rejected person is himself authorized to appeal, and, in the event of failure, the fine is said to fall upon him (*A*, 30-31, 38-39). Is this a mere carelessness of language, as Gilbert thought? Possibly so. But may we not take the language literally? In that case, this paragraph provides that one who had been rejected in infancy may, as an adult, seek admission again in his own person. He refers his suit anew to the phratry; the years that have elapsed since he was on trial before disguise a little the inappropriateness of the word *ἐφίημι*. Such a renewed application, made when proof would be harder than ever to obtain, would be a serious matter and would call for great caution. The *οἶκος Δεκελειῶν*, which holds a position of dignity in the phratry, appoints five *synegoroi*, whose duty it is to oppose the claims of the applicant. The case is brought to trial before a meeting of the phraters. If the applicant succeeds in securing a majority vote, he is of course at once admitted; if he fails, he is visited with a heavy fine, 1000 drachmas, and remains what he was, a metec.

At a much later day, in the Macedonian period, it was thought desirable to make still ampler provision than had existed for the advertisement of the names of candidates. It was now required that, at some time during the year preceding the Apatouria at which application was to be made, the name of each child should be reported to the phratriarch. When the time allowed had elapsed,<sup>42</sup> the list was posted at the rendezvous of the Dekeleians in Athens and in the temple of Leto in Dekeleia, each name being announced in the form, *Μένων Μενεξένου ἐξ Οἴου καὶ Νικαρέτης Καλλίππου Πλωθέως*. Perhaps, at this time, the meetings of the phratry were so thinly attended that the mere presentation of a child did not constitute a sufficient advertisement. At any rate, the psephism of Menexenos gives us a fresh glimpse of laxity in the conduct of the affairs of the phratry, and of an effort, probably ineffectual, to secure reform.

POSTSCRIPT.—The *Berliner philologische Wochenschrift* for Feb. 16 and 23, 1889, containing a short discussion by Buermann of the

<sup>42</sup> Of course, if the announcement was to be of any use, it must be made some time before the *εἰσαγωγή*, but, with characteristic carelessness, that point is not made clear in the psephism. The language used would allow the presentation of names to the phratriarch up to the date of the Koureotis: or should we understand *τῷ πρώτῳ ἔτει* as meaning, in the preceding civil year, i. e., before midsummer?



new part of this inscription, reached me as I was finishing the foregoing article. Buermann's interpretation differs from mine on some important points. The most serious divergence concerns the *εἰσαγωγή*, which, by implication, he puts in the year following the offering of the *koureion*, and consequently immediately before the *diadikasia*. Conformably to this, he takes τῷ πρώτῳ ἔτει ἤ, in *B*, 60, as equivalent to τῷ ὑστέρῳ ἔτει ἤ. The phrase is a strange one, but I do not believe it can be so understood. Apart from this, I think my views preferable. That *εἰσαγωγή* and *διαδικασία* are two distinct acts appears from *A*, 13-19, *B*, 12-13, 20-21, in spite of *εἰσαγομένο* and *εἰσάγων* (*B*, 24, 37-38). As far as that goes, they might both come on the same day. But the dissociation of the *εἰσαγωγή* from the offering of the victim on behalf of the child creates great difficulties. I will not press the argument, that Hierokles ought to have written τὴν δὲ εἰσαγωγὴν καὶ τὴν διαδικασίαν τὸ λοιπὸν εἶναι τῷ ὑστέρῳ ἔτει κ. τ. λ., if such was his intention. But what meaning could the sacrifice have, if the child was not presented at the same time?

Buermann infers from the terms of the oath (*B*, 52) that only sons, and not daughters, were enrolled. He might have quoted, further, *A*, 28 and *B*, 60. But, for the admission of daughters, we have the evidence, not only of the Scholiast on Aristophanes, *Acharnians* 146, but also of Isaios, III. 73-76. I therefore think it more likely that the omission of reference to daughters in the oath and the psephisms is due to carelessness.

Through the courtesy of Professor Pantazides, I have seen also, at the last moment, the advance sheets of his discussion of the inscription, shortly to appear in the *Ἐφημερίς Ἀρχαιολογική*, and have been able to appropriate from him two or three valuable suggestions in regard to minor points.

F. B. TARBELL.

American School, Athens,  
March 12, 1889.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.  
DISCOVERIES IN THE ATTIC DEME OF IKARIA,  
1888.\*

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IV. CHRONOLOGICAL REPORT OF EXCAVATIONS.

[PLATES III, IV, V.]

For an account of the manner in which our attention was directed to Dionysos, the reader is referred to the *Seventh Annual Report of the American School at Athens*, containing Professor Merriam's report as Director of the School for 1887-8. I was appointed by him to superintend excavations at Dionysos, in case it should seem advisable to undertake such work, and toward the last of October 1887 we made a trip to examine the district; as a result of this, Professor Merriam decided to take down the walls of the ruined church and see if the identity of the spot could not be fixed beyond doubt by inscriptions and other data. Permission to excavate was applied for at once, but was not obtained till the month of January; and on Monday, Jan. 30, work was begun with six workmen, the plan being to clear the ground in the immediate vicinity of the church and to remove the walls. PLATE III gives the appearance of the church before work was begun, and shows the ancient monument which had been transformed into the apse of the church. The most important find made during the first three days was that of the wall-blocks and flat roof-pieces of this monument. These were found directly behind the apse, where the architrave had been lying ever since the time of Chandler.<sup>1</sup> On Thursday I took two workmen to show me a stone which had "flowers and letters" on it. They led me nearly to the western extremity of the valley, and on a ridge called Κόκκινο Κοράφι, a short distance to the north of the road to Kephisia, they pointed out a grave partially un-

\* I desire to make acknowledgment of my great obligation to Professor Merriam for his direction, advice and constant assistance in all my work, and also to Dr. Waldstein and Dr. Tarbell for assistance and suggestions in the arrangement of this report.

<sup>1</sup> *Travels in Asia Minor and Greece*, vol. II, p. 200.

covered, and close to it the torso of a seated woman in very high relief, the head of which had been broken off and sent to Germany.

The grave was of a late period, though possessing an earlier boundary-wall of good construction. For one of the sides had been used a sepulchral stele which bore two rosettes and an inscription of the 4th century recording the names of the two deceased, one a Plotheian and the other an Ikarian. This inscription, as I believed, had never been published, and it seemed a discovery of importance in relation to the sites of the demes of Ikaria and Plotheia, the proximity of which had already been surmised. Not till some months later was it found that our inscription had already been seen and copied by Milchhöfer.<sup>2</sup> On the same day there was found to the west of the church a massive marble seat (PLATE IV and *Fig. 28*) which had been brought here from its original position, as was determined afterward by the discovery of other seats of similar form remaining *in situ* (at K on PLAN I).

On Friday, Feb. 3, work was carried on north of the church, and resulted in the most important discoveries of the first week, including a nude male torso of archaic style; a draped statue of a young woman, wanting the arms and head; a female head (afterward stolen) found directly above the draped statue but perhaps too small to belong to it; a fragment of a relief of the best period, representing a seated woman with a vessel in her right hand while with the left she holds the mantle away from her breast; three inscriptions, one a boundary-stone, the other two, decrees of the Ikarians. The one which came to light first was on a stele in perfect preservation and supplied absolute proof that here was actually the site of the deme of Ikaria (see *A. J. A.*, IV, p. 421)—more than this, that the official seat or centre of the deme could not be far distant. Gravestones with mention of the deme to which the deceased belonged establish nothing more than a possibility that the place of finding may have been the actual deme-site, but it is hardly conceivable that a public decree of a deme concerning only its internal affairs should be set up anywhere but within the limits of the deme. Thus, by the discovery of this inscription alone, the first object of our excavations was accomplished. During the remainder of this week the finds were of no special importance, and on the first of the following week a violent snowstorm obliged us to return to Athens.

Wednesday, Feb. 15, work was resumed, and the remainder of the week was devoted mainly to taking down the walls of the church and

<sup>2</sup>*Mitth. Inst. Athen.*, 1887, p. 312.

to digging beneath it. These walls were formed chiefly of large blocks of marble taken from other structures, such as architraves, pieces of flooring, blocks from peribolos-walls, slabs ornamented in the Byzantine style and belonging to an earlier church; but with these were found also a large number of fragments of reliefs, statues, and inscriptions. Beneath the flooring in the centre of the nave we came upon the torso of an archaic draped statue; between the narthex and the nave was found, doing service as a sill, the archaic stele of a hoplite closely resembling the stele of Aristion (see *A. J. A.*, v, pp. 9-17); and from the substructure of the front wall there was taken a colossal head in the archaic style, and a stone having inscribed on one side a long pre-Eukleidean decree, and, upon the other, various accounts of moneys transferred from demarch to demarch. These are of different periods, the oldest showing the three-barred *sigma*. The two bases indicated on PLAN I of the excavations as *B* and *C* were below the level of the church, of which the front wall passed over *C*, and one of the side walls over *B*.

The work of the following week, beginning with Monday, Feb. 20, was devoted to laying bare the walls *ac* and *cd* of the structure *D*, and resulted in the finding of the upper portion of the torso of a Seilenos, a child's head, a bronze *anathema* incised with the figure of some divinity, and a tragic masked head. During the week beginning Monday, Feb. 27, the few days on which the weather was clear were employed in sinking trenches on the slight eminence immediately to the south of the site of the church. While some of these trenches yielded no result, one of them struck the large base or platform indicated on the plan as *I*, and another led to what proved to be the pronaos of the Pythion, where we found a small relief representing Apollo sitting on the omphalos with an adorant before an altar in front, and the inscribed threshold of the naos (*Fig. 27*). Work was continued at the same time on the lower level. The wall *ab* of *D* was laid bare, and just outside of it were found two hands, one of colossal and the other of less than life size—both of fine workmanship. A portion of the next week was employed in digging to a considerable depth within the walls of *D* and inside the peribolos-wall *E*, where there was a large mass of rubbish which had evidently been thrown in designedly as filling. This labor was well rewarded by the discovery, within the structure *D* about a meter below the bottom of the wall, of a portion of the beard of the archaic colossal head, every fragment of which is of value for deciding

the important questions suggested by it. A trench 3 m. deep and 10 long was run west from the end of the peribolos-wall without finding anything. On the upper level were disclosed the walls *L*, *M*, *N*, *O*, and the seats at *K*. Two days were devoted to work on a second site, about half a mile N. W. from the principal excavations, near the road, where a column with its drums strewn on the ground, and a portion of a wall seemed to invite investigation (see PLAN II). At the end of the column were found fragments of a large marble vase (*Fig. 30*), and near these the heads and necks of three griffins (*Fig. 31*).

On the week beginning Monday, March 12, one day was given up to the thorough clearing out of the little enclosure in the locality just referred to, but the remainder of the time was spent on the principal site, in laying bare the whole of the Pythion and the structure *G*; so that all the outlines can be made out (PLATES IV, V). This completed our work for the spring of 1888.

On November 13, work was resumed with the object of clearing away the large mass of soil between the Pythion and the two bases on the lower level. Last spring, a trench was cut here down to virgin soil, without revealing anything, but it seemed advisable to clear out the whole mass, in order to leave no possibility untested. The results were of less importance than those previously attained, but were still of value, especially when we remember that every stone *in situ* is of the greatest moment in making out any general plan. South of the base *B* were found two smaller bases for votive offerings. The wall *O*, which seemed last spring to belong to some building, was found to extend both ways for a short distance, then to diverge at each end for about two meters, and there stop. This wall is thus shown to be of entirely different character from what had been supposed. The sculptural finds in this part of the excavations consisted of a haunch of a lion or griffin and a male portrait-head of the Roman period. An overhauling of the *débris* on the southeast of the apse yielded a few fragments which had been overlooked last year, one of these of great importance, namely, the left thigh of the archaic draped torso, proving that it was a seated statue. To the north of wall *E* there was found last year a platform of rather rough stones laid close together. It was our intention to follow out this platform this year, and discover, if possible, what it was. For this purpose a passage was cut along the wall *bc* of *D* in order that the workmen might have an easy exit. About half-way between the two ends of *bc* was found a huge marble slab cut pyramidally on one side and

hollowed out on the other. On the side, along the three edges which are intact, are sculptured five strange objects. A corner piece having on it a similar object was found last year. The platform was found to continue to the west, but the great depth of the soil deposited over it made the work so slow that it seemed best to abandon it, at least temporarily, and to devote all our resources to clearing up the whole space within the precinct.

Some excavations on a small scale were made in various parts of the region where it seemed that there might be graves. Upon the ridge which runs down from Pentelikon close to the site of the chief excavations, we found a sarcophagus of Hellenic workmanship, absolutely without ornament but very beautifully finished. It contained a skeleton, but no remains of vases. In another place, to the west of the principal site, we discovered a wall 14.85 m. long, constructed of two courses of blocks averaging 1.20 m. long, and 0.80 m. high. A space about 6.00 m. wide was cleared away behind this, and at a depth of 1.60 m. a marble urn was found, filled with ashes and the bones of a child, together with a few fragments of vases. There was a precisely similar urn in the nave of the old church before our excavations were begun, this having probably served as a font: the bottom of still another one was found in the course of the excavations: we have thus abundant evidence that at Ikaria, as perhaps in all parts of Greece, cremation was practised contemporaneously with the burial of the body.<sup>3</sup>

In the valley along the course of the old road, northwestward, are several short walls forming the front of separate grave-enclosures, perhaps family *μνήματα*.<sup>4</sup>

In the second week in January, 1889, the excavations were continued during a few days. The platform outside wall *E* was entirely cleared, and a trench was sunk in the terrace N. W. of the excavation. The virgin soil was reached at a depth of over two meters, but nothing was found. We must therefore be content with a negative result, which, indeed, is not without value.

## V. TOPOGRAPHY OF THE IKARIAN DISTRICT.

A word may first be said upon the name of the district where the excavations were made. In a note which the Ephor-General of Anti-

<sup>3</sup> Cf. BECKER-GÖLL, *Charikles*, III, p. 132 ff.; HERMANN, *Privatalterthümer*, § 40.

<sup>4</sup> DEMOSTHENES, *vs. Eubulid.* § 28; *vs. Makart.* § 79.





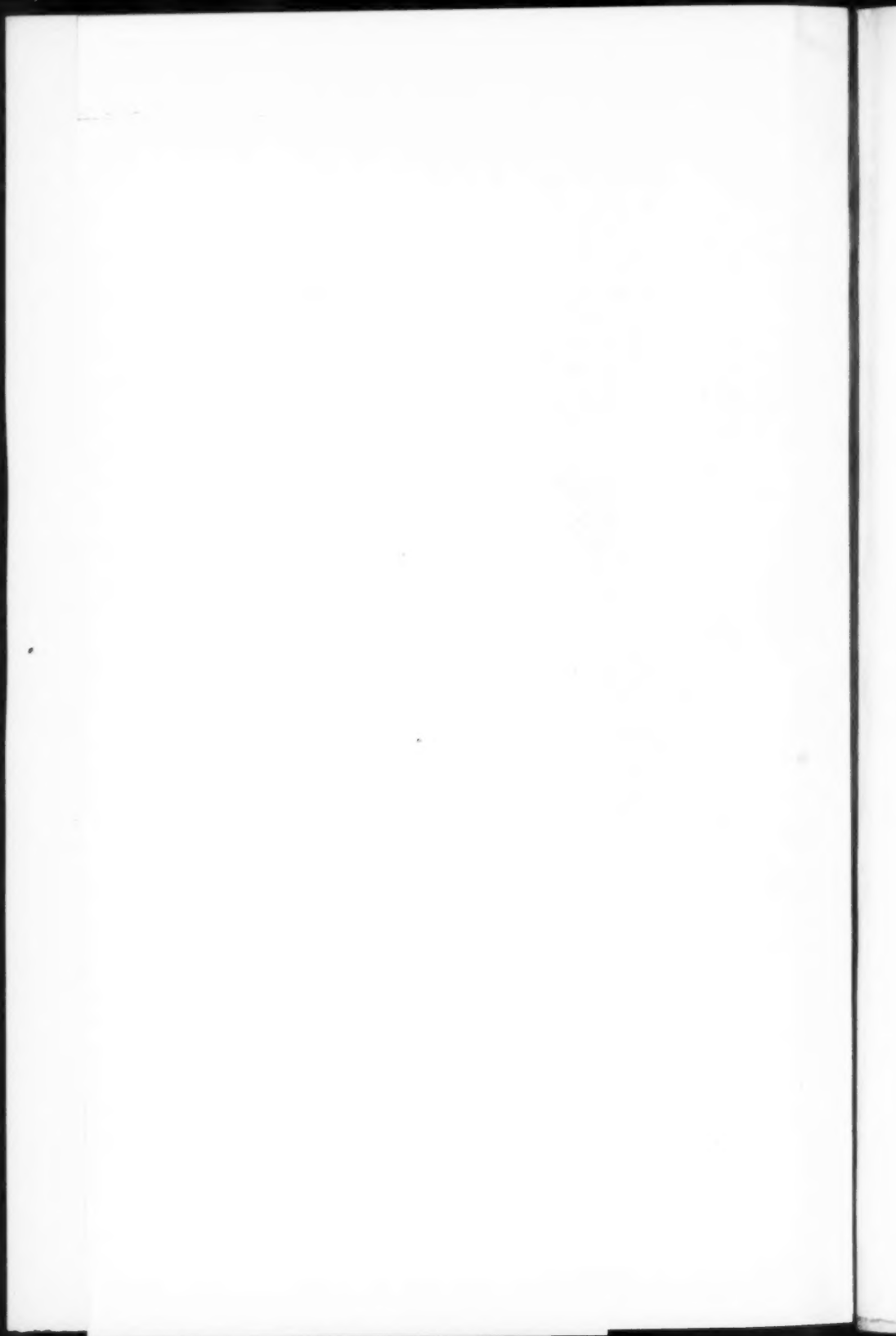


THE  
NORTH-EASTERN PART  
of  
AFRICA

Prepared from the French Surveys  
with the assistance  
of

M<sup>r</sup> Aldenhoven.  
Athens, 1838





quities, Mr. Kabbadias, furnished to Professor Merriam in the autumn of 1887, giving directions for finding the site, the name was written *σὺν Διόνυσσο*. Afterwards, I was careful to note how the workmen, who were peasants from the surrounding region, spoke of the place, and I never once heard *σὺν Διόνυσσο* except where the preposition *εἰς* would naturally be used (e. g., *Πᾶμεν σὺν Διόνυσσο* = *Πηγαίνομεν εἰς τὸ Διόνυσσο*). However, this would not determine whether the name were masculine or neuter, since the vernacular, with certain exceptions, drops the final *ν* of the masculine accusative singular. Mr. G. Heliopoulos, the brother of the owner of the property, informs me that *Διόνυσσος* is the correct form, and that it is so written on the old Turkish map which came into the owner's hands at the time the property was purchased. Dionysos is, moreover, the form given on Leake's map in some of the later copies of his *Demi of Attica*, and also by Rangabé.<sup>1</sup> Curtius and Kaupert<sup>2</sup> write *Dionyson*, which is undoubtedly incorrect.

In the speech of the people it is always Dionyso. It seems extremely probable that the name is a reminiscence of the cult of Dionysos applied to the whole region, and has remained in the mouths of the people for more than two thousand years. According to Chandler,<sup>3</sup> who visited the place in 1766, the church was sacred to St. Dionysios, and so it is given on Finlay's map<sup>4</sup> of the region, but Rangabé "would not venture to say that the church was dedicated to this saint." While we were taking down the walls of the church, some of the workmen spoke of St. Dionysios being present; but this may have entered their heads merely from the similarity of the name. Mr. Heliopoulos says that it is not known to what saint the church was dedicated, and there seems to be now no solid tradition that it was sacred to St. Dionysios. But nearly all of the peasant families in Stamata are newcomers of the present century, and perhaps among the inhabitants whom Chandler found in Old Stamata there may have been a genuine tradition. If the older church structure was actually sacred to St. Dionysios the Areopagite, not the Zakynthian saint, this would be an instance of the frequent transfers from the ancient religion to hagiology. But that in any case the name of the region owes its origin directly to the ancient cult of the wine-god and not to the saint succeeding him is evidenced by the fact

<sup>1</sup> *Antiquités Helléniques*, No. 985.

<sup>2</sup> *Karten von Attika*, XII (Pentelikon).

<sup>3</sup> *Travels in Asia Minor and Greece*, vol. II, p. 200.

<sup>4</sup> *Remarks on the Topography of Oropia and Diaeria*. This map, somewhat reduced, was used for the *Seventh Annual Report* of the School, and is again utilized here.

that the name is *Dionysos* not *Dionysios*. Here, then, at Dionysos we have the site of the deme of Ikaria. The spot at which the principal excavations were made appears on the upper edge of Curtius and Kaupert's map of Pentelikon. Here was the *ἔδρα*, the political and religious centre of the deme. Let us attempt to determine its boundaries. To the north, close to the deme-centre, looms up the height which on Leake's map is called *Aforismó* and on that of Curtius and Kaupert, *Stamatavuni*. The name *Aphorismó* is sometimes applied more distinctively to the height at the end of the range, close to Vraná.<sup>5</sup>

The name *Stamatavuni* (Stamata Mountain) is unknown among the peasants here who call it, rather, in Albanian *Mäl'*<sup>6</sup> *Dionysio* (Mountain of Dionysos). This height is the turning-point of a whole range reaching to the Marathonian plain on the north and the Kephisian plain on the west, but towers far above the rest of the range with the exception of *Aphorismó*, which seems to be of about the same elevation. Here we certainly have the ancient *Mons Icarius*, the name being, perhaps, extended to the whole range.

To the east of the excavations are three terraces, on one of which are remains of a fine marble wall of a good period, which must have belonged to a building included in the limits of the deme. Beyond these terraces is a deep ravine, through which a path leads to Marathon, and here may be placed the eastern boundary of the deme. Crossing several ridges beyond this ravine, we arrive at the ruined village of *Rapedosa*,<sup>7</sup> where Leake placed Ikaria; and Hanriot,<sup>8</sup> *Tithras*. This locality would naturally be a site for a deme, but there are no remains in the village to show that there actually was here a deme-centre of importance. There is hardly a piece of marble to be found, all the walls being composed of rough blocks of mica-schist. Still further to the east is the range called *Argaliki*, which skirts the coast, leaving room for the present carriage-road from Athens to Marathon. This is the mountain which Leake thought to be *Mons Icarius*. The southern

<sup>5</sup> LEAKE fixes the name here in his text (*Demi of Attica*, p. 78), though he gives it a wider range on his map.

<sup>6</sup> Pronounced nearly *mäl'ya*.

<sup>7</sup> *Rapentosa*, *Rapendosa*, or *Rapendosia* are the usual spellings, but *Rapedosa* as given in Curtius is correct, as it is an Albanian word (*Rape-dosa*), and has no n-sound. *Rapentosa* must be a mere transliteration of the modern Greek pronunciation. But neither in English nor in German is there any excuse for inserting n. *Rapatosa* and *Rapotosa* are given on Finlay's two maps of this region.

<sup>8</sup> *Recherches sur la topographie des dèmes*, p. 168.

boundary of Ikaria is formed by the steep and rugged side of Pentelikon, from which a low ridge runs down to the seat of the excavations. Upon the eastern side of this ridge was found the unornamented Greek sarcophagus described above. It is not unlikely that there were buildings belonging to the deme along the ridge; several terrace-walls are still visible on the slopes. To the east of this elevation the plain extends for a considerable distance before meeting the main range of Pentelikon, and there was room here for a considerable population. But habitable land in greater extent is afforded by the valley which stretches north-westward from the deme-centre, between Pentelikon on the southwest and the range which begins in the Kephisian plain on the north, and rises gradually until it culminates in the height Mal' Dionyso. The ancient road leading through the valley can be traced in several places by its border-lines of graves. The enclosure with the fallen column (see PLAN II) was close to the road directly opposite a grave-enclosure. About a quarter of a mile west of Κόκκινο Κοράφι are several huge marble blocks which must have belonged to a structure of large dimensions. One of these blocks is 1.68 m. long, 1.20 m. wide, 0.60 m. thick. The inscription on the stele found at Κόκκινο Κοράφι established a certain probability that the site of the ancient deme of Plotheia was near; but the recent excavations conducted for the American School by Mr. Washington at Old Stamata have resulted in the finding of three dedicatory inscriptions of Plotheians, one of them upon a large altar not easily to be moved any great distance; so that the Plotheian deme-seat, with its various temples, mentioned in an inscription published many years ago,<sup>9</sup> may be placed almost with certainty at Old Stamata, which is situated just beyond the ridge that bounds the Ikarian valley on the northeast. A road leads from Old Stamata across the ridge to the road which passes through the valley to Dionysos, the journey from Plotheia to Ikaria requiring about an hour. Another road leads up from Κόκκινο Κοράφι to the present village of Stamata, passing quite near Old Stamata. It is not impossible that the territory of Plotheia extended down to Κόκκινο Κοράφι and touched the territory of Ikaria in the valley; but the range of hills seems a natural boundary, and I am more inclined to think that the whole valley, including the locality where our stele was found, was within the limits of Ikaria.

<sup>9</sup> C. I. A., II, 570.

Now that the sites of both Ikaria and Plotheia have been determined, we ought to be able to make a reasonable conjecture as to the position of another deme which is usually grouped with these two, namely Semachidai. The similarity of the myths of Ikaria and Semachidai has been noted by Leake<sup>10</sup> as evidence of the contiguity of these two demes; and that Semachidai was near Plotheia is proved by the fact that they were both members of a community called Epakria,<sup>11</sup> of which more below. Now, in which of the neighboring localities where ancient remains are visible can we with the greatest probability place the site of Semachidai? About a quarter of a mile west of Old Stamata is a small hill, called Bāla by the Albanians, upon the sides of which are a few unimportant remains, mentioned by Milchhöfer.<sup>12</sup> Still further to the west, beside the road leading from Kephisia to Stamata, are some ancient remains, including some large bases for votive offerings. The locality is called Old Spata. The place called Bāla was undoubtedly a portion of Plotheia, and the remains at Old Spata are not of a nature to encourage the hypothesis that there was a distinct deme-centre there. North of the present village of Stamata, at a distance of perhaps a mile and a half from Old Stamata, is a place called Amygdalēsa. Here excavations were made by Mr. Washington, but no inscriptions identifying the place were found. Although the remains show that there were ancient buildings on this site, I do not feel satisfied that it indicates the position of a deme-centre. But the site, which is only a few rods away from the present road to Marathon, would be entirely suitable for the deme of Hekale.<sup>13</sup> Hanriot<sup>14</sup> maintains that the present village of Stamata is on the site of Hekale, and Lolling<sup>15</sup> thinks this possible. But at Stamata itself there are, so far as I know, no ancient remains whatever. Leake<sup>16</sup> placed Hekale at the village of Grammatiko, Kastromenos<sup>17</sup> prefers Kalentzi.

Following the road to Marathon over several ridges, after a walk of about three-quarters of an hour from Stamata, a vale called Κουκου-

<sup>10</sup> *The Demi of Attica*, p. 104.

<sup>11</sup> STEPHAN. BYZ.: Σημαχίδαι, δῆμος Ἀττικὸς, ἀπὸ Σημάχου, ᾧ καὶ ταῖς θυγατράσιν ἐπεξενώθη Διδόνυσος, ἀφ' ὧν αἱ ἱερεῖαι αὐτοῦ. Ἔστι δὲ τῆς Ἀρτιοχίδος φυλῆς. Φιλόχορος δὲ τῆς Ἐπακρίας φησὶ τὸν δῆμον. C. I. A. II, 570: ὅποι ἀν δέ[η] ΠΑ]ρωθείας ἅπαντας τελεῖν ἀργύριο[ν ἐς ἱερὰ, ἢ ἐς Πλωθείας ἢ ἐς Ἐπακρέα[s ἢ ἐς 'Α]θηναίους, κτλ., where the arrangement of the words seems to indicate a progress in each case from a smaller to a larger body.

<sup>12</sup> *Mith. Inst. Athen.*, 1887, p. 312, where the name is wrongly spelled *Pala*.

<sup>13</sup> PLUT. *Theseus*, § 14.

<sup>14</sup> *Recherches sur la topographie des dèmes*, p. 167.

<sup>15</sup> BAEDEKER, *Griechenland* (1888), p. 127.

<sup>16</sup> *The Demi of Attica*, p. 122.

<sup>17</sup> *Die Deme von Attika*, p. 80.



*νάρι* is reached, lying at the foot of Mt. Aphorismó, and shut in on all sides except the south. At about the centre of the opening there are ruins of a church and a monastery, in the walls of which are utilized many large blocks that must have belonged to ancient structures. Two reliefs mentioned by Milchhöfer<sup>18</sup> are lying on the ground close by. This spot has not, so far as I know, been mentioned as a deme-site by any of the numerous writers on Attic topography, but there are few places of which such an assertion can be made with greater plausibility. The circumstance that the plain is shut in on nearly all sides practically excludes the possibility that the remains which are here visible have been brought from a distance. If the ancient road to Marathon followed the same course as the present one, which crosses the northern extremity of this open space, and then divides, one branch leading to Vraná, the other to Marathon, then Koukounári would be as likely a site for Hekale as Amygdalésa. But the ancient road to Marathon may have been more direct than that of to-day, which turns rather abruptly to the right just after passing Amygdalésa. The demolition of the walls of the structures here would probably lead to the discovery of some inscription which would settle the identity of the site; but the owner, Mr. Heliopoulos, is not at present willing that this should be done. I am disposed to think, however, that we have here the site of the deme of Semachidai. We have literary evidence that the Epakrian community was situated near the Marathonian Tetrapolis,<sup>19</sup> and it is interesting to note that, on Finlay's map<sup>20</sup> of this district, Epakria is so placed as exactly to cover this vale of Koukounári, and to include Old Stamata, also running down to the south into the region of Rapedosa and Ikaria. In his text, Finlay says: "Epakria bordered on the Tetrapolis and apparently embraced the northern and eastern slopes of Pentelicus, but neither its extent nor the situation of its capital can be determined." Hanriot and others have attempted to locate it in the region north of Marathon. Now that we can form a more accurate idea of its position, having definitely located one village included in it, we have new reason to look with interest upon the history and development of the community.

Philochoros, as quoted by Strabo,<sup>21</sup> states that Kekrops first brought

<sup>18</sup> *Mith. Inst. Athen.*, 1887, p. 313, where the place is wrongly called *Kukunarti*.

<sup>19</sup> BEKKER, *Anecdota Graeca*, I, p. 259: 'Επακρία· ὄνομα χώρας πλησίον τετραπόλεως κειμένης.

<sup>20</sup> *Remarks on the Topography of Oropia and Diacria*.

<sup>21</sup> STRABO, IX. 1.20: Κέκροπα πρῶτον εἰς δώδεκα πόλεις συνοικίσαι τὸ πλῆθος, ὧν ὀνόματα Κεκροπία Τετράπολις 'Επακρία Δεκέλεια 'Ελευσίς 'Αφιδνα (λέγονσι δὲ καὶ πληθυντικῶς 'Αφιδνας) Θόρικος Βραυρῶν Κύθηρος Σφηττὸς Κεφισιά . . .

the population of Attika together into twelve πόλεις (which must mean communities rather than cities), and he gives the names of these with one omission. One of these was Tetrapolis, which we know was made up of the four villages, Marathon, Oinōe, Probalinthos, and Trikorythos; another was Epakria. The statement of Philochoros is undoubtedly founded on a genuine tradition, although we cannot put confidence in the number twelve, which may have been chosen by the historian as corresponding to the number of the original phratries. As Wilamowitz suggests,<sup>22</sup> topographical researches are the most trustworthy means of determining how many of these old communities there were. It is useless to attempt, with Leake,<sup>23</sup> to reconcile with the statement of Philochoros a certain passage which occurs in nearly the same form in both the *Etymologicum Magnum* and Soudas: 'Επακρία χώρα Ἀθηναίους πάλαι κομηδὸν οἰκοῦντας πρῶτος Κέκρωψ συναγαγὼν κατώκισεν εἰς πόλεις δυοκαίδεκα· καὶ τὴν τῶν πολιτῶν ἐπωνυμίαν ἀφ' ἐαντοῦ Κεκροπίαν προσηγόρευσε· δύο δὲ τετραπόλεις ἐκάλεσεν, ἐκ τεσσάρων πόλεων ἑκατέραν μοῖραν καταστήσας· τρεῖς δὲ τὰς λοιπὰς ἐπακρίδας ὠνόμασε· καὶ ἡ προσεχὴς χώρα ταύταις ταῖς τρισὶν αὐταῖς Ἐπακρία ἐκαλεῖτο. This must be looked upon as merely a forced attempt to make up the number of twelve communities from the few which survived as such in the historical period. The only value of the passage lies in its record of the tradition that Epakria was composed of three villages, and this is generally accepted as a fact by modern writers on Greek Constitutional History. Thus Busolt<sup>24</sup> speaks of *der Semachidai, Plotheia und eine dritte Gemeinde umfassende Verein der Epakrier*.

What was this third village? Hanriot<sup>25</sup> conjectured that it was Ikaria, but he had nothing on which to support his conjecture, as he did not know the site of even one of the three demes, nor was he able to prove that Ikaria was in the vicinity of Plotheia. But, now that we know that Ikaria and Plotheia were adjacent demes, I think that his conjecture may be renewed with much greater probability. Let us continue with the history of Epakria, which gains a new interest for us if, as I believe, Ikaria was actually the third member of the union. Now, although these old unions had already lost all political significance previous to the historical period, some of them survived all the reforms, even that of Kleisthenes, under the guise of religious communities. Thus,

<sup>22</sup> *Philologische Untersuchungen*, I, p. 123. <sup>23</sup> *The Demi of Attica*, p. 30.

<sup>24</sup> *Staats- und Rechtsgeschichte*, § 115, in *Handbuch d. kl. Alter*.

<sup>25</sup> *Recherches sur la topographie des demes*, p. 152.

an inscription<sup>26</sup> found between the present village of Marathona and the sea shows that in the fourth century the four demes of the Tetrapolis maintained a religious community of which there was an archon, perhaps chosen in turn by the different demes, and also four *ἱεροποιοί*, one from each deme. The decree of the deme of Plotheia, already referred to more than once, shows that Epakria also survived as a religious community after it had lost all political significance.

The name of Epakria is met with in certain inscriptions in a quite different sense, namely, as a *τριπτύς*.<sup>27</sup> A *τριπτύς* was a third part of a tribe, a division adopted for convenience in naval assessments.<sup>28</sup> Late historians and lexicographers speak of the *τριπτύς* as a division of the old tribes prior to Kleisthenes; but this may be nothing more than an attempt to trace a historical institution back to the mythical period. But Epakria as a *τριπτύς* cannot be identical with Epakria as a community, for one deme, Semachidai, belonged to the tribe Antiochis, while Plotheia and Ikaria were of the tribe Aegeis. Dittenberger<sup>29</sup> suggests, however, that, while these religious communities were usually composed of demes of different tribes, it would be natural that, because of the membership of one or more demes of a tribe in such a community, one *τριπτύς* of this tribe should be named from it. Applied to the particular case in point, this would imply that the most important demes in one *τριπτύς* of the tribe Aegeis were Ikaria and Plotheia; and that, since these were two of the three demes constituting the religious community of Epakria, the name of this community was transferred to the *τριπτύς*.

## VI. ARCHITECTURAL REMAINS.\*

[PLATES III, IV, V.]

Our architectural work at Ikaria centres about the remains of a monument of semicircular form (A: PLAN I; see PLATES III and IV), used in

<sup>26</sup> *Mith. Inst. Athen.*, 1878, p. 261 = DITT., *Syll.*, 304.

<sup>27</sup> ROSS, *Demien von Attika*, p. 8; DITT., *Syll.*, 300.

<sup>28</sup> DEMOSTH. XIV. 23. <sup>29</sup> *Hermes*, XVI, p. 187.

\* Thanks are due to Mr. S. B. P. Trowbridge for making the original plan of the excavations, to Messrs. H. S. Washington and R. W. Schultz for additions and elevations, and to Professor W. R. Ware for preparing these for reproduction, and for the restoration of the semicircular monument showing the object of the vertical band on the front stones, viz., to produce the effect of pilasters. The Plates are from photographs by Professor Louis Dyer.

later times to form the apse of a Christian church. The front portion of the substructure, the pavement, and the first course of blocks have the appearance of being *in situ*; but the rear of the substructure has been repaired at a late time, as is evidenced by the presence in it of bricks and mortar, and of a block which was originally one of the end pieces of the uppermost course, holding the architrave. The floor

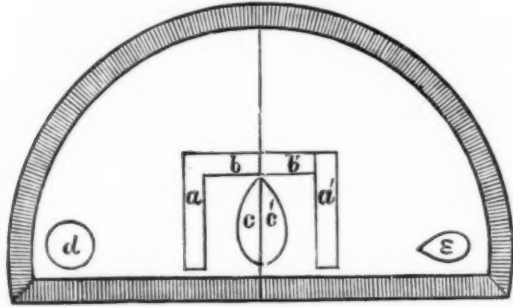


FIG. 21.—Upper surface of roof of Choregic Monument.

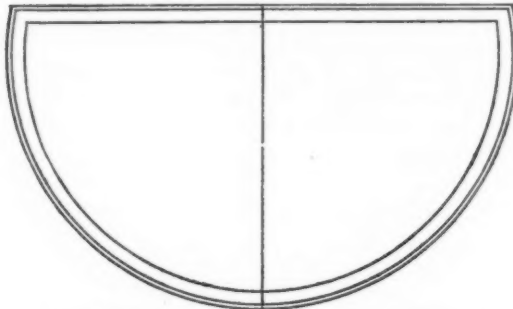


FIG. 22.—Lower surface of roof of Choregic Monument.

has spread somewhat, and one of the blocks in the lowest course has been broken, allowing its fellows to slide in toward the centre. A groove in the upper stones of the substructure shows the original position of the lowest course. In the second course, as now existing, all the blocks are of different heights. One block, now in the interior, appears to have been originally an end piece, as is shown by the projecting vertical band at the end, so that not more than one block of this course can

be *in situ*. Behind the apse, an architrave with an inscription had long been exposed to view, and, during the first few days of our excavations, there were found two large slabs fitting together and forming a semicircular roof, and also seven blocks similar to those in the apse. As the roof-pieces afford the surest basis for a reconstruction of the monument, both lower and upper sides are shown in *Figures 21, 22*. The



FIG. 23.—Choregic Monument restored.

under side, which is worked smooth, is surrounded by a shallow channel, 0.10 m. wide and 0.015 m. deep, the edges of which are carefully beveled. This channel undoubtedly overlapped the walls at the sides and the architrave in front, the overlapping portion forming a simple cornice. Taking the measurements inside the channel as representing accurately the dimensions of the original walls, we will compare them with those taken from the other pieces. The length of the interior are

is 4.83 m. The present interior length of the first course, of which the height is 0.82 m., is 4.74 m., leaving 0.09 m., which is accounted for by the end blocks at both sides being broken. The height of the two blocks which supported the architrave is 0.635 m., and, taking the other two stones that have the same height as also belonging to the upper course, we obtain a length of 4.82 m. The blocks are roughly cut, so that a difference of one centimeter in the measurements may be passed by. For the two original intervening courses, there are eight blocks, four having a height of 0.65 m., and four of 0.625 m. Of the four of the latter height every stone is intact, and these give a length of arc of exactly 4.83 m. One block of the remaining course is broken on one edge; and the length of the stones of this course comes to 4.81 m. The front width of the roof-pieces inside the channel is 2.83 m., which agrees perfectly with the length of the architrave. The extremities of the architrave are not square, but are cut with a curve corresponding to that of the walls. Comparing the measurements of the architrave with those of the end pieces of the upper course, the widths of the cutting and of the architrave are found to be exactly the same, being 0.36 m., but the depth of the cutting is 0.40 m., while that of the architrave is only 0.315 m., leaving a space of 0.085 m., which must have been filled by small capitals. *Fig. 23* gives the front elevation of the monument, as restored from the existing remains. There may also have been columns, one on each side, as in a temple *in antis*; but no remains of such columns were found, nor does the architrave show any trace of such supports. The roof undoubtedly held adornment of some sort, as is shown by the cuttings on the upper side of the stones. The presence of such adornment and the inscription on the architrave, besides the general form of the structure, constitute the data from which we must form our conclusion as to the character of the monument. That it was a memorial of victory is set forth by the inscription; but are we justified in holding that the victory had connection with the choregia, and thus in calling it a choregic monument?

The choregic monuments of which we know the exact form are three, all at Athens: the well-known monument of Lysikrates in the Street of the Tripods; the monument of Thrasylos, which, up to the time of the Greek Revolution, stood above the Dionysiac Theatre on the south side of the Akropolis, drawings of it being given by Stuart and Revett;<sup>1</sup>

<sup>1</sup>*Antiquities of Athens*, vol. II, chap. IV, pls. I, II, III, ff.

and the monument of Nikias, which Dr. Dörpfeld has reconstructed from the fragments found in the Beulé gate.<sup>2</sup> The monument of Lysikrates is an elaborately ornamented circular building, counted among the earliest surviving examples of Corinthian architecture. Upon the roof is a large three-branched akroterion disposed as a base for holding the tripod, and the architrave bears the inscription,<sup>3</sup> which has the regular form of an official choregic memorial. The monument of Thrasylos was in the form of a portico, having upon the roof a statue of Dionysos, which is now in the British Museum. Whether the tripod rested on the knees of the seated statue, as some maintain, or was displayed in the interior of the structure, is still an unsettled question. For the inscription, see "*Choregia*." The monument of Nikias had the façade of a small hexastyle Doric temple. There is nothing to show where the tripod was placed. For the inscription on the architrave, see "*Choregia*."

We will now compare the Ikarian monument with these three chief examples. The Nikias and Thrasylos monuments are both of such form that they admit of being called *paot*, the word which Pausanias uses in describing the structures on the Street of the Tripods. The foundation of a fourth choregic monument, now exposed in the cellar of a house near the Lysikrates monument, is of quadrangular shape. A semicircular exedra-like form, such as that of the Ikarian monument, has been unexampled among choregic monuments; but the number which we know is so small, and the variety exhibited by even these few so great, that this does not make positively against identification of the monument at Ikaria as choregic.

The surface of the upper side of the roof-stones (*Fig. 21*) is rough, and the top is surrounded by a bevel 0.11 m. wide on the curved side and 0.13 m. across the front. The socket at *d* is circular with a diameter of 0.22 m., that at *e* is about 0.32 by 0.24 m., but very roughly made. The right-hand side of the central socket has been split away, as is indicated by dotted lines in the sketch, but a fragment found in the débris shows that the original cutting was the same as on the other side; *a* and *b* form one continuous cutting, but *b* is cut two centimeters deeper than *a*; the cutting *c* is only 0.03 m. deep. I have no opinion to advance as to the nature of the object which these cuttings were made to receive. I hold that they could not have been intended for the direct support of a tripod, and that so complicated an arrangement

<sup>2</sup> *Mith. Inst. Athen.*, 1885, p. 217 ff.

<sup>3</sup> *Ditt. Syll.*, 415.



would not be necessary for a tripod-base. If the top of the monument was adorned with a group of figures, a tripod might have been displayed in connection with the figures, or within the monument. As I take it, the roof-pieces furnish no data which make decisively either for or against the choregic character of the monument.

The inscription on the architrave (*Fig. 23*) reads:

ΑΓΝΙΑΞΞΑΝΘΙΟΓΡΟΞΞΑΝΘΙΔΗΞΝΙΚΗΞΑΝΤΕΞΑΝΕΘΕΞΑΝ  
 Ἀγνίας, Ξάνθιππος, Ξανθίδης, νικήσαντες ἀνέθεσαν:

"Hagnias, Xanthippos, and Xanthides, having won, dedicated (this monument)."

The height of the letters varies from 0.05 to 0.06 m. This inscription was first seen, in 1766, by Chandler, who gave the first word as *Aivias*.<sup>4</sup> *Aivias* is given also by Böckh,<sup>5</sup> by Rangabé,<sup>6</sup> and again by Milchhöfer in his letter to the *Philologische Wochenschrift*.<sup>7</sup> But the second letter of the first name is certainly a *gamma*, and thus we have, in place of a name of which there is no absolutely certain occurrence,<sup>8</sup> a name by no means uncommon and used in Icaria, as we know from two inscriptions<sup>9</sup> in which one Ἀγνίας Ἰκαριεύς<sup>10</sup> is mentioned as a trierach. The use of ἀνέθεσαν and the circumstance that the victors are three in number would show that the inscription, if choregic at all, belonged to the class of private monuments. But, even under this supposition, there would be difficulties, inasmuch as the two known choregic inscriptions in which three victors are mentioned<sup>11</sup> seem best explained by the fact that the three are of one family, while in the present case there is nothing to indicate any relationship.<sup>12</sup> But, aside from the preceding, the fact

<sup>4</sup> *Travels in Asia Minor and Greece*, vol. II, p. 200.

<sup>5</sup> *C. I. G.*, 237. <sup>6</sup> *Antiquités Helléniques*, vol. II, 985.

<sup>7</sup> The inscription is repeated in the volume of the *C. I. A.*, II, which has just appeared, No. 1317, and ΔΙΝΙΑΞ is given on the authority of Lolling. KÜHLER remarks that, if confidence can be placed in Lolling's copy, the inscription cannot be earlier than the beginning of the second century B. C.; but I see nothing in it which would preclude the idea that it is as early even as the fourth century.

<sup>8</sup> *C. I. G.*, 4668: 5377, 7789 are fragments, and the exact form of the name is not certain.

<sup>9</sup> *C. I. A.*, II, 794, 811.

<sup>10</sup> See *Seventh Annual Report of Am. School at Athens*, pp. 87-8.


<sup>11</sup> DITT., *Syll.*, 422, and *Inscr. No. 7 from Icaria* (*Amer. Journal of Archaeology*, v, 28).

<sup>12</sup> REISCH, *De Musicis Graecorum Certaminibus*, takes this as a choregic inscription of a nature similar to that in Dittenberger referred to in last note, which he believes to relate to several different contests.

remains, that there is no mention whatever of the choregia in the inscription. What justification is there for holding that χορηγούμεντες or χορηγίσαντες was tacitly understood, as one is compelled to hold if he maintains that the monument is choregic? To be sure, from the size of the monument, it is not easy to believe that it was commemorative of any less important victory than that of the choregia, and if the presence of a tripod could be proved, as it can be in the case of another base the inscription upon which omits the χορηγῶν (*Ikarian Inscr. No. 6, Amer. Journal of Archaeology*, v, 27-8), we should be justified in supplying χορηγούμεντες in the inscription. But the remains preserve nothing to show decisively that the monument was choregic; so, while not absolutely denying that the monument may have been choregic, it seems to me that this attribution should still be held in suspense.<sup>13</sup>

The base *B* (PLAN I), measuring 2.615 by 1.66 m., is constructed of three marble blocks fitted closely together but not held by clamps. The surface is well finished, but the edge toward the base *C* is smoother, showing that another course of slabs covered the whole surface except at this edge. Close to this base, and at the same depth, was found the torso of an archaic seated statue; and it seems probable that this was the object which the base supported. The three blocks rest directly on the earth, without any substructure. The base *C* consists of a substructure of large roughly-hewn stones, and, above these, two marble blocks,

<sup>13</sup> [I cannot agree with Mr. Buck here. A careful review of all the evidence before us has led me to the belief that this monument could be choregic only, and I have so called it (*Report*, p. 54, etc.). The monument itself and the form of the inscription had already led RANGABÉ (*Antiq. Hellén.*, No. 985), MILCHHÖFER (*Berlin. philol. Wochenschrift*, June 18, 1887), REISCH (*Mus. Gr. Cert.*, p. 46) to this conclusion, without the results of our excavations before them, by which the decisive proof has been furnished. BÖCKH (*C. I. G.*, 237) and KÖHLER (*C. I. A.*, II, 1317) classed the inscription among those of agonistic or uncertain type. But its form is most closely allied to that of the Ikarian choregic Ergasos monument (see Mr. BUCK's article "Choregia," *Inscription No. 7*), and that of Timosthenes ("Choregia," Note 9, DITTENBERGER, *Sylloge*, 422), which has recently been found by Milchhöfer to have been rural likewise, from the Mesogaia near Kalyvia (*Mitteilungen Inst. Athen.*, 1887, p. 281). The omission of χορηγούμεντες and of the designation of kinship are due, I think, to one and the same cause, the thought that these were immaterial in consideration of the position of the monument, and a desire not to cumber the architrave with too much detail, conspicuousness being preferred to exactness. The omission of χορηγῶν occurs in four inscriptions of *C. I. A.*, II (1248, 1283, 1285, 1286), where the employment of χορῶ renders the reference certain. More important is the Ikarian Archippos inscription ("Choregia" *Inscr. No. 6*) mentioned above, in which the

smooth on the top and sides and bolted together by two clamps shaped thus , the surface measuring 1.88 by 1.61 m. Two upright bolts indicate that another course rested upon the two blocks *in situ*, and a border, of which the surface is slightly smoother, enables us to give the dimensions of the second course as 1.54 by 1.27 m. The remains would be well adapted for an altar-base. A large marble altar was found in the front wall of the church, its dimensions being: height, 1.115 m.; sides, 0.87 and 0.665 m. Around the upper margin runs a moulding, and in the top there is a cutting 0.06 m. deep and 0.10 m. wide. Around the bottom edge, also, a moulding was carried, this being now entirely broken away. Estimating its thickness at 0.02, and adding twice this, 0.04, to the measurements of the altar, we get for the bearing surface 0.91 by 0.705 m. If we suppose this to have rested on the second course of the base last considered, we shall have left a margin of 0.32 by 0.28 m.; but, if this seems too wide, we may insert a third step having the dimensions of 1.22 by 0.985 m., thus giving two steps about 0.15 by 0.14 m. In the structure *D*, *ab* and *bc* are foundation-walls formed of large oblong blocks roughly hewn on the outer side, and lined on the inner side with small uncut stones. The average length of the blocks is a trifle over one meter; the thickness of the wall is 0.65 m. The width of the facing-blocks varies from 0.35 to 0.50 m. Of the wall *ad* only a portion of the substructure is left and one stone of the upper course, distant 1.77 m. from the corner *a*. In *cd*, there

omission is quite as striking as in the monument under consideration. (To this may be added as a parallel case the omission to name the kind of chorus in three out of 22 inscriptions collected by Reisch; see "*Choregia*." ) This only reiterates a not uncommonly recurring fact, that the precinct itself was often regarded as sufficient indication of the purpose of a monument. The importance of the site of our excavations as a centre for dedications may be seen from the fact that 27 bases for this purpose were found. Of these, 8 were *in situ* and 5 were inscribed. All the latter related either to the drama or to its patron divinity. The only contest here of which our materials give any trace is that of the drama, and as the Hagnias monument is a local one, set in the midst of Dionysiac dedications, to what god should it be dedicated except to him before whose statue it probably stood? The question of a tripod is immaterial; indeed, according to Mr. Buck's argument in his "*Choregia*," the monument, if choregic, should have no tripod. The question whether one victory is intended, or more, and whether these victories were gained by father and sons or by each separately, is also immaterial. Certain it is, that there is victory, and there is dedication—undoubtedly to Dionysos. The monument is therefore choregic, and matches fitly with the record of Hagnias' two liturgies as trierarch of the State. And Hagnias is the only Ikarian of whom we have mention as displaying such liberality toward the State and toward his native deme.—A. C. M.]

is, besides the substructure, a course of the wall itself. This is of the peculiar double construction seen in all the walls here which are in any way finished. They are, as shown in *Fig. 24*, made up of stones cut evenly on the outside, but irregular on the inside, and, as an inner facing for these, of smaller stones cut evenly on the exposed side. The walls *ge*, which are of irregular polygonal stones, have no apparent connection with the building, and are probably older. Their upper surface is below that of the substructure-walls of the building. About 0.50 m. from the corner *d* and 1.25 m. below the wall *cd*, lies a sort of trough of schistous stone, the outside measurements of which are 1.32 by 0.80 m., the inside, 0.84 by 0.50 m. The depth of the hollow is 0.18 m. This trough or basin, evidently *in situ*, at such a depth must point to some very early occupation of the site. Exactly what was the



FIG. 24.



FIG. 25.

purpose of the structure *D*, I am unable to suggest. The wall *E*, 12.10 m. long, forms part of the peribolos-wall, which was in part made up by the walls of some of the buildings enclosed within the sacred precinct. This wall also is double, but the blocks are of large dimensions on both sides, as is shown in *Fig. 25*. *Fig. 26* gives a side view of the substructure and of the upper course, which now begins 4.03 m. from the corner *c*. The *Figure* shows the peculiar cutting upon the face of these stones, namely, in long *nicks* arranged alternately. The length of these nicks varies from 0.02 to 0.05 m. Along the whole length of this wall there extends on the outside, upon a level with the lower part of the substructure, a platform formed of irregularly shaped slabs. The greatest width of this platform is 2.28 m., but the average width is about 2 m.

The wall *F*, which terminates in a Byzantine grave, belongs to a late period, and is built of small stones. Upon it rested the column with the Ergasos inscription (No. 7). We turn now to the building *H*, which, as we know from an inscription on the door-sill, was the Pythion, or temple of the Delphian Apollo (PLATE V). This building is on a much higher level than the remains heretofore mentioned, the difference in level between the base *B* and the threshold of the Pythion being 2.074 m. Though much of the north side<sup>14</sup> of the temple has disappeared, not even the substructure of the wall on this side being left,<sup>15</sup> the material for a res-



PART OF THE WALL OF THE PERIBOLOS.

FIG. 26.



THE THRESHOLD OF THE PYTHION

FIG. 27.

toration is ample. The *anta* *b*, in the front, is 1.35 m. from the corner *a*. At the point *c*, the lower part of the opposite *anta* remains, broken off short; and, measuring 1.35 m. from this, we have the position of the corner *d*, of which the substructure is still extant. From the point *h*, on the line drawn at right angles to the corner as found, to *g*, the end of the threshold, is 2.95 m., while from the other end to the exterior face of the

<sup>14</sup> More properly northeast side, as the front does not face the east, but the southeast.

<sup>15</sup> This may be due in part to the fact that the water from the higher ground found an outlet by the north side, and had cut a channel several feet deep beside it, passing over the foundations of the building *G*.

wall *e* is 3.73 m. This threshold, shown in *Fig. 27*, is of very careful workmanship, and compares favorably, for instance, with the threshold which was unearthed by the excavations of the Athenian Archaeological Society in the Peiræus.<sup>16</sup> Upon the surface is the inscription ΙΚΑΡΙΩΝΤΟΓΥΘΙΟΝ—Ἰκαριῶν τὸ Πύθιον, the Pythion of the Ikarians.<sup>17</sup> The height of the letters varies from 0.06 to 0.07 m. They are of the fourth century; and, though the O and Θ of the last word are much worn, their outlines are still visible. It is very unusual for a Greek temple to be "labeled" in this way. At *i* and *k* are two upright slabs, 0.82 m. apart, probably holding up another slab, making a kind of table or altar; in front of these was found the relief with Apollo, Artemis, and an adorant. *l*, *m*, *n*, *o* and *p* are all bases for votive offerings, as in the pronaos of the Heraion at Olympia, and are apparently *in situ*. The internal dimensions of the pronaos are: width, 6.63 m.; depth, 1.83 m.

The cella is nearly square, its depth being 6.40 m. and its width 6.63 m. At the point *q*, 3.72 m. distant from the wall of the pronaos (measured in the interior), an insignificant wall, 2.55 m. long, projects toward the altar *r*, which is formed of four slabs of mica-schist overlapping each other at the ends, and filled in with small stones.<sup>18</sup> From the north side of the altar to the line of the north wall of the temple the distance is 2.78 m.; the altar, like the door, was thus not in the axis of the building, but was somewhat nearer to the south wall, while the door was considerably nearer to the north wall.

At *s* is a wall which separates the cella from a small chamber (ἄδυτον) in the rear, which had no entrance from the outside. At 2.00 m. from *s* a base (*t*) is inserted for some votive offering; *v* and *w* are two marble slabs similar in purpose to those (*i* and *k*) in the pronaos. The depth of the rear chamber is 1.36 m. The interior wall of the Pythion is double, and is built with small stones on each face.<sup>19</sup>

<sup>16</sup> Cf. Πρακτικά of 1886, p. 83 and πλῆξ 2.

<sup>17</sup> Cf. MEISTERHANS, *Grammatik d. att. Inschriften*<sup>(2)</sup>, § 55, 9, and Note 1019.

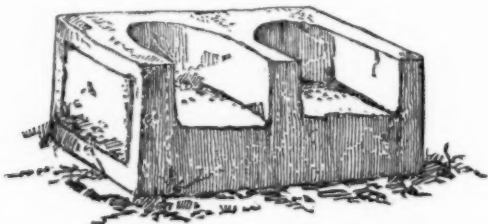
<sup>18</sup> [These were packed so firmly within the upright slabs that they have seemed to me to indicate a foundation especially prepared for a very heavy object, such as a large statue.—A. C. M.]

<sup>19</sup> [Dr. DÖRPFELD, who kindly visited the site with me, called my attention to a terracotta fragment among many, mainly roof-tiles, which I had saved from the earth-heap. This fragment showed that it was originally about a foot in diameter, formed like a pipe with a rim around the bottom. This was used, Dr. Dörpfeld said, for the purpose of admitting light through the roof into the garret above the ceiling, and was similar to contrivances found at Pompeii.—A. C. M.]

Abutting on the Pythion in the rear is the structure *G*, possibly for the priests. Of its wall *ab* the substructure is complete; of *ac* only scattered blocks of the substructure remain; of *cy* we have both substructure and some of the upper wall: *cy* was not built into *xz*, but terminated against it, *yz* forming a common party-wall for the two buildings.

*I* is a large base or platform made up of at least twenty marble slabs, of which fifteen are still in place. Here may have been the great altar of the deme-centre.<sup>20</sup>

At *K* there are two massive marble seats, one a double seat (arms broken) finished smooth on the right-hand side, and on the other side finished smooth only on the edges, evidently intended to fit to another seat. The other seat is single, and is so worked as to show that it was



ONE OF THE DOUBLE SEATS

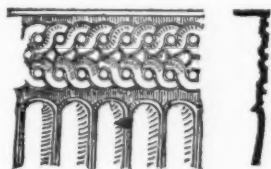
FIG. 28.

fitted to others on both sides. The back of this seat is quite gone. The heavy slabs upon which the seats rest are *in situ*, although they have been much canted, and they show that the seats are in their original position. Another double seat, which was found near the church during the first week of the excavations, and is the best preserved, is shown in *Fig. 28* (see PLATE IV). It has precisely the same measurements as the double seat at *K*, and is worked smooth on the left-hand side only. It is thus plain that this seat was carried from *K*, where it originally belonged, so that the series of five seats was

<sup>20</sup> [The axis of the threshold of the Pythion and of its altar or statue-base appears to intersect the centre of this platform. If we take the platform as the site of the chief altar, the unusual and unsymmetrical placing of the doorway of the Pythion may find a possible explanation in the desire to leave the line of vision unobstructed from the statue of Apollo to the great altar of the deme.—T. W. L.]



originally placed as shown on the plan.<sup>21</sup> The length of the base is 3.55 m., the combined length of the two double seats and one single one, 3.48 m. *L*, *M*, and *N* are rude walls of uncut stones. *O* is of the same construction, but, on account of its shape, is more interesting. The length of the straight portion *ab* is 10.60 m. At both ends, the walls *ac* and *bd* are carried out at approximately the same angle, each about two meters long. *e* and *f* are short foundation-walls intended to support the slab *g* of corresponding dimensions, which was found near them. I do not see how this wall could have formed part of any temple-building, nor does it appear to have anything to do with a peribolos. Can it be part of a rude structure for theatrical representations?<sup>22</sup> The slight eminence behind the marble seats would be an excellent sitting-place for an audience, commanding a view of the plain of Marathon and water beyond between Aphorismó and Argaliki on the left, and of the sea between the coast of Attika and Euboeia directly in front. The wall *M* cannot be part of an original *choros*, or dancing-place, for various reasons. It is not a continuous curve; and, if it were, it would meet the hill behind the marble seats before becoming a circle. If it is taken as a wall of the orchestra, the seats for the priests come in a straight line across the centre of the orchestra. Such an arrangement is unheard of in any known Greek theatre. Still, the theatres in the rural demes must have been



DETAIL OF ORNAMENTA ON VASE.



DETAIL OF CAP.

FIG. 29.

<sup>21</sup> [In a line with these seats toward *I* was another with a rounded back: total height, 0.95 m.; height of seat above ground, 0.38; width, 0.71; horizontal depth of chair outside, 0.57; depth of seat inside, 0.34; width of seat, 0.48. With these seats one may compare the four *in situ* at Rhamnous, described by Lolling, *Mittheilungen Inst. Athen.*, 1879, pp. 284-6. Others existed originally beside them. By their inscription, they were consecrated to Dionysos, and this has led Lolling to conjecture that they stood before a sanctuary of that deity. At Ikaria, I would suggest that their site was that of the deme agora, of which mention is made by inscriptions in other demes (*C. I. A.*, II, 571, 573). We sunk a trench in front of these seats toward the wall *o* to a depth of 3 meters: only ordinary soil was found.—A. C. M.]

<sup>22</sup> [Or the *λέσχη*, as in the deme of Αἰζώνη, *C. I. G.*, 93?—A. C. M.]

rude affairs at best, and may often have differed very widely from generally received principles of construction.<sup>23</sup>

Besides the remains *in situ*, there are on the ground many architectural fragments, both structural and ornamental, including some good akroteria. Two drums of fluted poros columns were found. One was broken at one end; diameter of the other end 0.42 m. The second drum measured 0.41 m. in diameter at one end, 0.42 m. at the other. There are also some fine examples of Byzantine decorative ornament, which would be of interest to students of that art.

PLAN II shows the remains of importance found upon the second site where excavations were carried on. *AB* is a well-built wall, 13.65



FIG. 30.

m. in length. The lowest course, made up of well-finished blocks 0.40 m. high and averaging about 1.36 m. long, is still *in situ*, though some of the blocks have slipped toward the decline and are somewhat out of line. There are blocks forming a substructure under the east end, but the west end rests directly on the ground. Upon this foundation rested two courses of blocks set upright. One of these, 1.85 m. long and 0.38 m. high, is still in position. *CD* is a poor wall of unfinished slab-like stones, 17 m. long. In about the

middle there is an opening, perhaps the entrance to the enclosure. *E* is a base of mica-schist blocks upon which stood the column that now lies stretched out on the ground over a space of ten meters.<sup>24</sup> This column consisted of seven unfluted drums secured together by iron bolts. The holes for these bolts are of peculiar and ingenious shape for securing firmly the lead by which they were fastened, when once run in and set. In the top of each lower drum there is a socket about 0.15 m. deep, 0.05 m. broad, and about 0.15 m. long at the top but narrowing down at one end for about half the depth and then widening again. A small channel for running in the lead communicated with the socket

<sup>23</sup> Some of the walls mentioned may have been terrace walls.

<sup>24</sup> [Cf. PLUT., *Vit. Isocr.*: αὐτῷ δ' ἱσχυράται ἐπὶ τοῦ μνημείου ἐπὶν κίων τριάντονα πηχῶν, ἐφ' οὗ Σείρην πηχῶν ἐπεία. This was near Kynosarges.—A. C. M.]

from the outer edge of the drum. The corresponding socket in the bottom of the upper drum is not so long, and is a plain cutting of the same section throughout. The uppermost drum is ornamented with a narrow moulding (*Fig. 29*) and has on the top a circular socket 0.55 m. in diameter and 0.03 deep. Lying exactly at the head of the column, as it lay on the ground, were found fragments of marble which make up a large vase-shaped object with beautiful guilloche and fluted ornaments

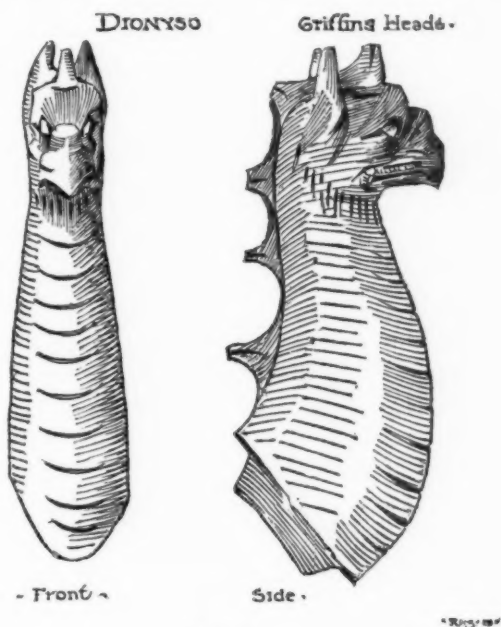



FIG. 31.

(*Fig. 30*). Close to this spot were also found two griffin-heads with a portion of the neck (*Fig. 31*); and a third head was found below the wall *AB*. The whole of the ground between the two walls *AB* and *CD* was thoroughly cleared, but nothing else was discovered. The few objects mentioned are accordingly the only materials from which to form a conjecture as to the occupation of the site. The enclosure lies exactly on the line of the ancient road leading through the valley to Ikaria. Two vases similar to ours are shown on a Panathenaic vase

set up, apparently as votive offerings, on slender columns.<sup>25</sup> For the decoration of such vessels with griffins' heads, we have not merely literary evidence, such as the krater dedicated by the Samians and described by Herodotos (iv. 152) as having heads of griffins ranged about it at intervals, but extant examples, as, for instance, two bronze kraters in the Vatican Museum, one with six griffins' heads turned inward, and another with five heads facing outward. Our griffins' heads are of a later type than those found at Olympia and the few specimens found in Athens on the Akropolis. Furtwängler<sup>26</sup> has made a careful classification of griffin types, which do not concern us except in their relation to Greek art in general. The griffins found by Schliemann at Mykenai are closely akin to some Egyptian types of XVIII-XX dynasties, which are again borrowed from Syrian, probably Hittite, art. The first purely Greek type presents the eagle's head with wide-open mouth (in earlier types the mouth is always closed or only half-open), locks hanging down the neck, and large ears between which is a horn-like projection. In the later examples of this type, the projection becomes a mere conventional knob. This is the only type found at Olympia. It is also found in many other places, and is shown on the oldest coinage. In the fifth century this type disappears. Its successor keeps the ears but removes the middle projection and the side locks, substituting a mane or comb running over the top of the head and the back of the neck. To this last class our griffin-heads belong, though they have the mouth closed, a still later variation.<sup>27</sup>

<sup>25</sup> SALZMAN, *Cumiroi*, pl. 57: cf. *Jahrbuch Arch. Inst.*, II, p. 151.

<sup>26</sup> ROSCHER, *Lex. Myth.*, "Gryps."

<sup>27</sup> [The enclosure was situated upon a small ridge running back toward Pentelikon from the ancient roadway, elevated some four or five meters above it, and sloping in all directions except behind. Graves existed on the opposite side of the road; but we found that these had already been opened. Many pieces of marble, some finely cut, lay about. The despoilers had also torn up the foundation of the column in search of treasure, and had dug underneath it. Two large blocks of schist were still in place, and part of a third extending between them. Upon these blocks there had undoubtedly been slabs of marble upon which the column immediately rested. One of these lay close by, a fragment only, and in it was the dowel hole for a clamp of this shape . The vase which stood on the column was composed of several pieces, and within was roughly hollowed out somewhat. We succeeded in piecing together two sections only in height, and only one side of these, less than a half, though there were many other fragments. The two sections were of nearly equal height, amounting together to 0.98 m. measured on a perpendicular; largest diameter, 1.33 m.;

length of fluting, 0.72; width of flutes at bottom, 0.03 m., at top, 0.09 m.; width of guilloche, 0.21 m. Upon the top of the upper section something else rested. At intervals of 0.61 m. on the upper surface, just within the edge, were sockets about 0.08 m. wide, sloping inward about 0.05 m. to the depth of a centimeter. There were three of these on the portion built up, and no doubt the series was continued at equal intervals about the entire circumference. These sockets could not have been for the griffins' necks, as the tenon of one of the latter still exists, and is considerably longer than the sockets, and of a totally different shape. That the griffin-heads ornamented the upper part of the vase as a whole seems necessary, but, to admit of this, the vase must have had a third section, which, being lighter than the lower portions, was secured by means of the notches just described. This section, narrowing above, as is usual with sepulchral vases, would finally give a proper support for the three griffin *protomai*, serving a decorative purpose. The use of such heads in this way is said by Furtwängler to have ceased in the fifth and fourth centuries (*op. cit.*, p. 1771). It is at this period that I place the monument, for many reasons. Not only is this the epoch of the  bolt, but it does not seem to me possible that so exquisite an example of the double guilloche ornament (*Fig. 30*) could belong to a later time. Both in this ornament and in the flutings, the simplicity, purity and perfection of touch exhibit the highest art. The peculiar form of this guilloche is found in a severe type upon the gable ornamentation of the treasury of the Geloans at Olympia (*cf. BAUMEISTER, Denkmäler*, p. 1075), on terracottas of Sicily (*W. ZAHN, Ornamente klass. Kunst-Epoch*, IV Heft, Taf. 16), and is employed by HITTORFF in his restoration of the interior decoration of Temple T at Selinous. The griffin with closed mouth appears on coins of Abdera in the first part of the fourth century, and especially on the gold medallion from Koul Oba representing the head of the Parthenon statue of Phedias. This medallion cannot be later than 350 B. C. and is probably much earlier, and it is claimed by KIESERITZKY (*Mittheilung. Inst. Athen.*, 1883, p. 315) to represent the original most faithfully. Finally, all the buildings that we know in Ikaria show a uniformity in their mode of construction, even in slight details, which brings them closely within a restricted period. Earlier temples existed there during the fifth century, as appears from an inscription; and the necessity for rebuilding within the fourth century may be guessed as one stands near the entrance of the valley and, casting his eyes across upon Dekeleia, observes how completely defenceless was Ikaria against the raids of the merciless Spartans and still more merciless Athenian exiles, in the Dekeleian war. And if I were to hazard one guess among many that might be made, as to the purpose of this unusual monument, it would be that it was erected as a cenotaph, after the return, in honor of the dead of that long reign of terror—Ὀβς δὲ μὴ εὐρισκόν κενοτάφιον αὐτοῖς ἐποίησαν μέγα. *XEN., Anab.*, VI. 4. 9.—A. C. M.]

Athens,  
January, 1889.

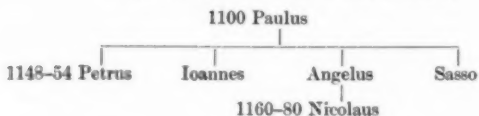
CARL D. BUCK,  
Member of the American School  
of Classical Studies at Athens.

## NOTES ON ROMAN ARTISTS OF THE MIDDLE AGES.

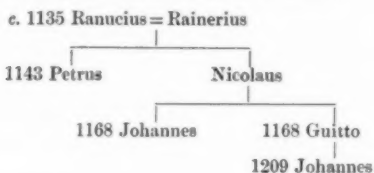
### I.

From the close of the XI to the beginning of the XIV century, there flourished various groups of Roman artists—architects, sculptors, painters and mosaicists—many of whose works are still found in Rome itself and scattered through the surrounding provinces.<sup>1</sup> According to the best authorities, the following groups can be clearly made:

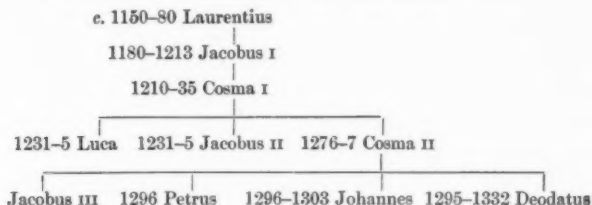
#### i. School of Paulus: c. 1100–1180.



#### ii. School of Ranucius: c. 1135–1209.



<sup>1</sup>The following is a brief bibliography of the subject: WITTE, in the *Kunstblatt* for 1825 (No. 41); GAYE, in the *Kunstblatt* for 1839 (Nos. 61–4); PROMIS, *Notizie Epigrafiche degli artisti Marmorarii Romani dal X al XV secolo*, 1836; BOITO, *L'architettura Cosmatesca*, 1860; BARBIER DE MONTAULT, in Didron's *Annales Archéologiques*, XVIII, pp. 265–72 (1858); GREGOROVIVUS, *Geschichte der Stadt Rom im Mittelalter*, t. v, p. 618 sqq; ROHAULT DE FLEURY, *Le Latran au Moyen Age*, p. 174; CROWE and CAVALCASELLE, *A History of Painting in Italy*; J. H. PARKER, in his series of pamphlets on Rome (cf. the catalogues of his photographs); G. B. DE ROSSI, in *Bullettino di Archeologia Cristiana*, 1875, p. 100 sqq; RICCI, *Storia dell'Architettura in Italia*, 1858; MOTHES, *Die Baukunst des Mittelalters in Italien*, 1884; *Resoconto delle Conferenze dei Cultori di Archeologia Cristiana in Roma dal 1875 al 1887*; BOITO, *L'architettura del Medio Evo in Italia*, 1880; *Mostra della Città di Roma alla Esposizione di Torino nell'anno 1884*; D. SALAZARO, *L'Arte Romana al Medio Evo. Appendice agli Studi sui monumenti della Italia Meridionale dal IV° al XIII° secolo*, 1886; A. L. FROTHINGHAM, Jr. in *American Journal of Archaeology*, vol. I, 351, II, 414; FALOCI-PULIGNANI, *Il Chiostro di Sassorivo*, 1879.

III. *School of Laurentius*: c. 1150–1332.

The school of Laurentius succeeded that of Paulus and was associated with the last members of that of Ranucius.<sup>2</sup> Of the two earliest schools, that of Paulus worked mainly in the city itself, that of Ranucius in the province. It may be that a further school, that of Vassallectus, should be recognized, but, as only two artists of this family are known, there is not as yet sufficient ground for doing so. A majority of the artists of this period are, however, still unrelated to the foregoing schools.

This explanation was necessary to introduce the following notes, which are given for the purpose of adding more names to the schools, more signed works to names already known, and of identifying artists hitherto considered as distinct persons. On another occasion it will be in place to show at length that these Roman artists were not merely decorators, according to the prevailing impression, but must be reckoned among the best architects and sculptors of the period. Their ability was so generally recognized that they were called everywhere to build and decorate churches. Naturally, the provinces immediately surrounding the eternal city were the chief centre of their labors, but the entire country from the Mediterranean to the Adriatic between the southern borders of Tuscany and the northern limits of the Neapolitan provinces is indebted to Roman artists for many of its mediaeval monuments. They were even called as far as Sicily on the south and England on the north.

I. *School of Paulus*.—The known works of Paulus (c. 1100) are, (1) the altars, pavement and other mosaic decoration (if not the architecture) of the Cathedral of Ferentino, executed between 1106 and 1110; (2) a pavement in the Vatican gardens, conjectured to be that of the

<sup>2</sup> Jacobus, son of Laurentius, was associated with Nicolaus, son of Angelus, in the church of San Bartolommeo in about 1160.



old basilica. To these I propose to add a third: the altar and presumably the architecture of the church of San Lorenzo near Terra di Cave in the Comarca very near Rome. The inscription on the altar<sup>3</sup> records the date of the consecration by the bishop of Palestrina, 1093, and ends with the name of the artist: PAVLVS CV. SVIS OTB. MEMORARE DEVS. The first words, *Paulus cum suis omnibus*, show that the chief artist had a number of pupils under him. The dates of the known works of the sons of Paulus—Ioannes, Petrus, Angelus and Sasso—are so much later that it does not seem possible that they are here referred to. They worked between 1148 and 1154. The *cum suis omnibus* must then refer to earlier pupils. The position of San Lorenzo, so near Rome, makes us certain that this Paulus could be none other than the Roman artist. His artistic career is thus carried back more than ten years, and we have stronger grounds for considering him to be not only a mosaicist but an architect.

II. *School of Rainerius* = *Ranucius*.—Comm. Enrico Stevenson proved, some years ago, that the artist who seems to be the founder of this school was called indifferently Rainerius or Ranucius.<sup>4</sup> The only work known to be by him is the central window and probably the entire façade of *San Silvestro in Capite* at Rome, in which he was assisted by his sons Nicolaus and Petrus, whose later independent works are dated 1143 and 1150. I believe that a still earlier work of Rainerius, before the coöperation of his sons began, is to be found in the church of the famous monastery of Farfa, near Fara in Sabina, a little N. of Rome. This monastery was doubtless, in the early Middle Ages, one of the great artistic centres in the vicinity of Rome, and the resort of its artists. The pavement of the choir of the old church is of the usual *opus alexandrinum* or mosaic-work of the Roman school. Its inscription contains the name of the artist, which has been read erroneously, I believe, *Raino*.<sup>5</sup> The reading given by Guardabassi<sup>6</sup> seems the most correct:

<sup>3</sup> The Inscription is thus given in RICCI, *Stor. dell' Arch. in Italia*, I, 496: *Hoc altare Sanctorum reliquiis liquoire | Laurentii Nerei et Achillei Martyrum | Quadraginta Martyrum Herasmi Martyris | anno dominicæ incarnationis MXCIII | indictione IIII N. N. apl. romano pontifice | III Clemente ab. Ugone Praenestino | Episcopo dedicatum | Paulus cu. suis oib. me[m]orare Deus.*

MOTHES (*Die Baukunst d. Mittel. in Italien*, p. 672) reads in the last line, by an evident error, *opb.*

<sup>4</sup> ENRICO STEVENSON in the *Arch. soc. st. patria*, 1880, p. 375; and *Mostra della Città di Roma*, p. 177.

<sup>5</sup> *Resoconto delle conferenze dei Cultori di archeologia Cristiana*, p. 107: communication of E. STEVENSON, who reads: *Raino magister marmorarius.*

<sup>6</sup> *Indice-Guida dei monumenti pagani e Cristiani . . dell' Umbria*: Perugia, 1872, p. 68.

*Magister Rain, hoc opus fec.* Here, *Rain.* is evidently an abbreviation, probably from lack of space, for the full name *Rain(erius)*. Such further evidence of the activity of this head of one of the schools is all the more interesting that only a few years ago he was thought not to have been himself an artist, though his sons were known to be.

There were two provinces where Roman artists, though not monopolizing the artistic activity, as they did nearer home, still exercised great influence by their works, and even formed local scholars by whom the artistic traditions of Rome took a permanent hold even after the departure of the transient guests. These provinces were Umbria and the Abbruzzi with part of the Marches. In Umbria, we find two other influences—the Lombard and the Tuscan—which may be said to preponderate over the Roman. In the Abbruzzi, the Roman artists found an art that more easily amalgamated with their own, and was dependent on the main centres of Byzantine-Italian influence in Southern Italy. The main features of the decorative mosaic-work of the Roman school were evidently derived directly from Southern Italy, indirectly from Byzantium, during the latter half of the XI century. Byzantine artists were then imported from Constantinople by Desiderius of Monte Cassino: through the conquest by the Normans of South Italy and Sicily, their cities, full of Byzantine art, were brought into close relations with the Papal States.

III. *Andreas and Petrus.*—During the course of the XIII century we meet with a number of artists of the name of *Andreas* whose works are found, some in Rome itself, some in the borders of the Abbruzzi. Two of these were made known by myself<sup>7</sup> through the kindness of M. Eugène Müntz, by reference to a dated work of theirs, now destroyed, but a record of which was preserved in the XVI century by the Pompeo Ugonio in the ms. of his important antiquarian work entitled *Theatrum Urbis Romae*. According to Ugonio, the marble choir-seats of the ancient church of *S. Maria in Monticelli* in Rome, inlaid in marble like those of Civita Castellana, bore an inscription dated 1227, showing that they were executed by a master Andreas and his son of the same name: *Magister Andreas cum filio suo Andrea hoc opus fecerunt A. D. MCCXXVII*. There are traces of the activity of both of these masters and their co-workers. We find at the church of San Pietro at Alba Fucense, on the edge of the Abbruzzi, a pulpit in which the elder Andreas worked in connection with a Johannes whom I am disposed to identify

<sup>7</sup> *Resoconto delle conferenze, etc.*, pp. 275-6.

with the Johannes Guittonis of the school of Rainerius or Ranucius whose pulpit in *Santa Maria di Castello* at Corneto was executed in 1209.<sup>8</sup> Both are evidently Roman artists. The inscription reads:

*Civis Romanus doctissimus arte Johs  
Cui collega Bonus Andreas detulit onus.  
Hoc opus excelsum struxerunt mente periti  
Nobilis et prudens Oderisius adfuit abbas.*

It seems probable, then, that the school of the Andreas is a continuation of that of Rainerius. At about the same time, *i. e.*, c. 1225, was executed the choir-parapet in the same church at Alba, in which we find three artists engaged—Gualterius, Moronto, and Petrus—under the general direction of *Andreas Magister Romanus*. Here, Andreas is expressly called a Roman, and the work is about contemporary with the choir-seats of *S. Maria in Monticelli*.

The same Petrus, who appears c. 1225 as a subordinate of the elder Andreas, seems to be the colleague of the younger Andreas in the tower of the cathedral of Rieti (in the same province as Alba) in the year 1252. The inscription reads: *Incipit istud opus in Matris nomine Christi | Petrus et Andreas Henricus sunt(ue) mag(ist)ri*. It is rather difficult to believe that even the younger Andreas could have lived until 1283, more than fifty years after the execution of his juvenile work in 1227; otherwise we might attribute to him the architecture of the episcopal palace at Rieti, in which, judging from the following inscription, Giovanni Pisano is supposed to have had a hand: *Iussu Pisani sic opus incipitur | Andreas operi praeffectus, etc.*

Can other traces be found of the *Petrus* who worked with the two *Andreas* during the second quarter and middle of the century? Although there are many artists by this name who flourished at about this time,<sup>9</sup>

<sup>8</sup>Cf. PERKINS, *Italian Sculptors*, p. 84; *Bull. arch. Cristiana*, 1875; DASTI, *Notizie*, p. 400.

<sup>9</sup>I give here a tentative list of the artists of the Roman province by the name of Petrus who worked in the XIII century:

1190. Abbey church of San Eutizio, near Norcia:

*Magister Petrus fecit hoc.*

1197. Ambone in church of San Vittorino in the Abruzzi:

*Petrus Amabilis.*

1186—c. 1220. Works in cath. of Segni; at S. Paolo and cloister of S. Giov. Lat., Roma:

*Petrus Bassallectus.*

1212. Great fountain called *del Sepali*, at Viterbo:

*Petrus Ioannis.*

and identification is thus rendered rather puzzling, I believe him to be the same artist who executed at Rome, in about 1240, the fourth and later side of the cloister of *San Paolo-fuori-le-mura*, where we read: *Magister . Petrus . fecit . h(o)c . opus*. I should also consider as a work of his riper years the shrine of Edward the Confessor in Westminster Abbey, the date of which is 1269. The inscription, no longer existing, read: *Hoc opus est factum quod Petrus duxit in actum | Romanus civis, etc.*<sup>10</sup> Evidently, none but a mature artist, with a well-established reputation, would have been called to England for this great work.

IV. *Vassallectus and Petrus Oderisi*.—In this connection, I will mention incidentally some works which will be fully illustrated by a paper in a subsequent number of this Journal. The name of Vassallectus has already been mentioned as that of one of the foremost artists of the XIII century. Several of his signed works are known, and they show him to be a prominent architect, sculptor, and mosaicist. To these I wish to add two, one signed, the other not. The first is a small tabernacle in the church of San Francesco at Viterbo, inscribed *Ms. Vassallectus . me . fecit .*; the second is the superb monument of Pope Hadrian V in the same church, which to me seems to be by his hand.

The last artist to be mentioned is one apparently not previously known—*Petrus Oderisi*. There is a Petrus Odericius or Oderisius, author of the tomb of Count Ruggiero († 1101) now in the museum at Naples, who is supposed—perhaps wrongly—to have executed this work immediately after the death of the Norman Count. But the artist I refer to flourished in the second half of the XIII century. Various conjectures have been made regarding the authorship of the mausoleum of

1229. Cloister of Sassovivo, near Foligno:

*Petrus de Maria.*

c. 1230. Early part of cloister of San Paolo at Rome:

*Petrus de Capua.*

c. 1240. Later part of cloister of San Paolo:

*Magister . Petrus . fecit h(o)c . opus.*

1252. Tower of the cathedral of Rieti:

(inscription in text).

1268. Tomb of Clement IV in San Francesco at Viterbo:

*Petrus Oderisi.*

1269. Shrine of Edward the Confessor in Westminster Abbey:

*Petrus . . . Romanus civis.*

<sup>10</sup> *Resoconto*, etc., pp. 173-5; SCOTT, *Westminster Abbey*, 2nd ed.; PERKINS, *Ital. Sculpt.*, pp. 80-1.

Pope Clement IV († 1268), executed shortly after his death and placed in *S. Maria ai Gradi* in Viterbo, whence it has been transferred to the church of San Francesco. A copy of the original inscription (now destroyed) made by Papebroch contains the words: *Petrus Oderisi sepulcri fecit hoc opus.*

A. L. FROTHINGHAM, JR.

## REVIEWS AND NOTICES OF BOOKS.

FR. FRANZ. *Mythologische Studien II. Der Weihefrühling und das Königsopfer.* 8vo, pp. 65. Wien, 1888.

The chief part of this interesting but uncritical essay is devoted to showing that kings were formerly made a sacrifice of, for the good of their people. His taste leads him to think this one of the most sublime aspects of the life of ancient races. The legends of Vikings, Britons, Langobards, *etc.*, are put under contribution, but more especially Greek mythology and history. The Trojan war is only the Trojan festival of sacrifice, recurring within spaces of ten years; and from it the Greek games were later developed. In this and similar conclusions, Dr. Franz seems to mount to such airy heights that the average reason would hardly follow him. In the punishment of the Scythian prince, Skyles, and the assassination of Philip of Macedon, are found examples of this self-sacrifice of kings! The satyrs in the train of Dryas are also explained as youths devoted to death-sacrifice. The diligence and completeness with which these myths are collected is, however, very praiseworthy, and the material gathered into the book is both attractive and entertaining.—HAEGERLIN, in *Woch. f. klass. Philol.*, 1889, No. 19.

### ORIENTAL ARCHÆOLOGY.

V. A. SMITH. *The Coinage of the Early or Imperial Gupta Dynasty of Northern India*, 1889.

This work by the compiler of the valuable index to the twenty volumes of *Reports of the Archaeological Survey of India* is reprinted from the *Journal* of the Royal Asiatic Society. It may be called the most important contribution to Indian numismatics since Professor Percy Gardner's *British Museum Catalogue of the Coins of the Greek and Scythic Kings of Bactria and India* (1886). In form it is an expansion of a paper on the gold coins of the Guptas which appeared in 1884 in the *Journal* of the Bengal Society. But Mr. Smith has now included the silver and copper coinage; and he has been able to revise his former opinions by an examination of the examples in the British Museum, in the Bodleian, and in Sir Alexander Cunningham's unrivalled private collection. He has also had the advantage of consulting the proof sheets of Mr. Fleet's forthcoming great work on the Gupta inscriptions, which definitely determines the dates of the several reigns. So far as we know, this is the first serious examination that has been made of the early Indian coins in the Bodleian collection, for Mr.

Stanley Lane-Poole's recent catalogue was confined to the Muhammadan coins. The present paper extends to 158 pages, of which a little more than one-half contain the catalogue proper, while the rest deal with such matters as types and devices, legends, find-spots, mints, *etc.* In opposition to the old view, that Kanauj was the Gupta capital, he maintains that all the evidence points to Pataliputra, the modern Patna, while Ajodhya, or Oudh, was probably also a great city with a copper mint. The paper is illustrated with four autotype plates, and one photo-lithographed plate of monogrammatic emblems, the meaning of which remains unknown. Mr. Smith contents himself with stating that these monograms certainly do not indicate mint-cities but probably had some religious or mythological significance. —*Academy*, April 6.

#### CLASSICAL ARCHÆOLOGY.

*Seventh Annual Report of the Managing Committee of the American School of Classical Studies at Athens. 1887-88. Cambridge, 1889.*

The first part of the volume is occupied with Professor Th. D. Seymour's report for the past year, declaring the work accomplished in Greece and the publications issued, as well as the decision to continue the system of Annual Directors. Then follows Professor Martin L. D'Ooge's report as Director for 1886-87, detailing the occupations, labors, and excursions of the members during his term of office. The greater part, however, consists of Professor A. C. Merriam's report for his year, 1887-88. The seven members of the School devoted themselves to different specialties, and nearly all prepared papers for publication. The excavations were continued at Sikyon and begun at Ikaria. A very thorough monograph of Ikaria is given, including a bibliography of the subject and the different theories regarding its site, a list of Ikarians from literary sources and from inscriptions, and an enumeration of the sources for the story of Ikarios and Eri-gone. The work is done in a scholarly manner and is at the same time interesting reading—a combination not very often to be found.

PAUL ARNDT. *Studien zur Vasenkunde. Leipzig, 1887.*

In view of the present opinion regarding Greek vases—that, excepting very early and very late classes, they were nearly all manufactured at Athens—the writer enlarges upon the contrary opinion held by Professor Brunn, his master, who not only disputes the Attic origin of vases in general but assigns the great bulk of the black-figured and red-figured vases of Italy to the age after Alexander. Mr. Arndt exaggerates his teacher's views in so extreme a manner as to deny the early date of nearly all painted vases; he calls Euphronios, for instance, an Italian potter of the third century B. C. As an exception, he allows the antiquity of the François vase.



Though the book is interesting as calling in question current views, it is devoid of judgment and perception.—P. G., in *Journal of Hellenic Studies*, Oct. 1888, pp. 388–9.

H. AUER. *Der Tempel der Vesta und das Haus der Vestalinnen am Forum Romanum*. 22 pp. and 8 pl. Wien, 1888.

This is a valuable completion of the previous monographs by Lanciani and Jordan, and partially harmonizes their views. The author treats with especial care the two points on which these writers disagree—the reconstruction of the temple of Vesta, and the date of the house of the Vestals. Jordan's co-worker, the architect T. O. Schulze, had already, by careful study of the architectural fragments, demonstrated the untenability of Lanciani's reconstruction of the temple; and Auer accepts his results, amending them mainly by a study of the relief in the Uffizi. In regard to the age of the house of the Vestals (considered by Lanciani to be of the time of Septimius Severus and reconstructed after the fire of 191 A. D., and by Jordan to belong to the reign of Hadrian), Auer puts forward the theory, that its construction does not belong to one but several successive periods. According to him there are four parts: (1) the earliest, or western, comprising the atrium itself and the sleeping rooms, perhaps of the period after Nero's fire; (2) the wing on the south side of the peristyle, of the time of Hadrian; (3) the north wing of the peristyle, of the reign of Severus; (4) finally, the second or additional floor on the s. and w. From these results it is seen, that the oldest part of the atrium was farthest removed from the temple of Vesta, and that their connection belongs to later times. Now, up to the time of Augustus, we hear of a grove near the temple, but in the later periods of the Empire it evidently did not exist, as we can see from the excavations. Very probably it lay between the atrium and the temple, and its place was taken by the large colonnade by which the atrium was enlarged under Hadrian. There are many reasons in favor of this theory, and the work is careful and scholarly.—O. RICHTER, in *Berl. phil. Woch.*, 1889, col. 570–1.

O. BENNDORF. *Wiener Vorlegeblätter für archäologische Übungen*, 1888. 12 plates in folio. Wien, 1889.

With this issue, the *Wiener Vorlegeblätter*, hitherto almost restricted to libraries, becomes of use to the general public. Each *Hef* can now be separately obtained, while previously the whole series had to be subscribed for at once. The present *Hef*, in plates I–VII, gives drawings of the oldest painted vases that have the signatures of artists. They are those which Klein describes in his *Griechischen Vasen mit Meistersignaturen*, pp. 27–41.

Among these nine vases, the François vase, the most important of those of the sixth century, now finally appears in a thoroughly trustworthy representation. Plates VIII and IX give an instructive selection of representations of wedding ceremonies, taken from Greek painted vases and Roman sarcophagi. The remainder of the plates contain various conjectural representations of the *Ilioupersis* of Polygnotos, which Pausanias describes in the Lesche at Delphoi. The series begins with a representation made under the supervision of Count Caylus and ends with one by Benndorf himself. Though great advance is naturally to be observed in the ideas entertained concerning Polygnotos, the last effort can hardly be said to have yet reached certainty. Benndorf's restoration is visibly influenced by the reliefs on the Heroön of Gjölbaschi (Lykia), and would seem to be too far removed from the free arrangement of figures on such painted vases as appear to contain echos of the art of Polygnotos. The *Ilioupersis* ought also to be restored with more regard to the picture of Haides in the same Lesche. They were undoubtedly contrasting pieces, containing the same number of figures and occupying equal space, and both began with a boat-scene on the shore.—ADOLF TRENDELENBURG, in *Woch. f. klass. Philol.*, 1889, No. 21.

This second series published by Professor Benndorf is extremely interesting for the good selection of subjects and quality of the illustrations. It is the first step toward the publication of a *corpus* of signed vases. This number contains the oinochoë of Gamedes, the famous amphora of Klitias and Ergotimos, the amphora and cup of Exechias in the Louvre, and seven other works of this artist. Finally, three plates are devoted to restorations of the *Ilioupersis* of Polygnotos: that prepared under direction of Professor Benndorf from contemporary vase-paintings, when compared to that of Riepenhausen in 1804, is a good example of the progress of archaeological criticism.—SAL. REINACH, in *Revue Critique*, 1889, pp. 322-3.

F. BAUMGARTEN. *Ein Rundgang durch die Ruinen Athens*. Mit 10 Abbildungen. 8vo, pp. vi-83. Leipzig, 1888.

The intention of this little treatise is to provide the pupils of gymnasia with a good outline of Athenian topography. All reference to modern literature on the subject is therefore very justly omitted, and only the passages from ancient authors usually read in the higher schools are cited. The enthusiasm and accuracy of the book and the absence of polemic spirit make it a first-rate work for students. The southern declivity of the Akropolis is supplied with a double Asklepieion, instead of a double sanctuary of Asklepios and Themis. The remarks about the agora might also arouse objection, but in other respects the modest intention of the book is excellently carried out.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 17.

OSCAR BIE. *Die Musen in der antiken Kunst.* 8vo, pp. 105. Berlin, 1887.

A very valuable addition to the material here treated consists in the reliefs of Praxiteles found at Mantinea (*Bull. Corr. Hellén.*, 1888, pp. 105-28). Also, they are important as the only representation of the Muses from the fourth century. In general, they confirm Bie's previous results, according to which the muses during this period are nine in number, and carry as new attributes the scroll and the masks of tragedy and comedy. In the earlier period they are three, and have only musical attributes. In the Hellenistic development, besides being representatives of music and poetry, the muses take science also into their realm, and, besides the simple chiton and himation, they now sometimes wear a stage-dress.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 9.

H. BLÜMNER. *Lebens- und Bildungsgang eines griechischen Künstlers.* 8vo, pp. 34. Basel, 1887.

In the form of a lecture, Blümner seeks to give an outline of an artist's training and surroundings. His school-days, travels in Greek cities, public exhibitions, and at times his pecuniary rewards. The material from which this is drawn consists of anecdotes from ancient authors. Widely separated as they are in time, and often preserved because they were unusual or amusing, in the present essay they are blended into a picture whose outlines, at least, we may be sure are quite correct.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 11.

H. COLLITZ und F. BECHTEL. *Sammlung der griechischen Dialektinschriften.* Band III, Heft I. *Die megarischen Inschriften* von F. BECHTEL. 8vo, pp. 59. Göttingen, 1888.

After an interval of three years, another part of this publication has been brought out, and Collitz' departure to America has caused the services of F. Bechtel to be added to the undertaking. The second volume not being completed, the third volume begins with number 3001. From Megara and its colonies are collected 112 inscriptions showing evidence of local dialect; and the use of squeezes and careful copies has given rise to much greater accuracy. In some of the inscriptions from Megara, Rhangabis and Pitakias noticeably agree with each other in a number of notorious mistakes, but, which of them was always the borrower in such instances, it is difficult to decide. Some inscriptions seem to be arbitrarily omitted, but they will doubtless appear in some future issue. The remarks attached to the inscriptions are often too short, and the references to other publications are meagre (the numbers in Cauer's *Delectus* being nowhere cited). The index of the

first *Heft* of volume II has also appeared, and like the other parts of the entire publication is characterized by unusual care and accuracy.—W. LARFELD, in *Berl. phil. Woch.*, 1889, Nos. 4-5.

FRIEDRICH FEDDE. *Der Fünfkampf der Hellenen*. 4to, pp. 40. Leipzig, 1888.

In regard to the much-debated question of the *pentathlon*, the author of this program comes to several valuable conclusions. It seems, now, that the leap was measured, and thus absolute superiority was required in it, not merely an average performance. The normal order of the five events was: foot-race, diskos, leap, darting, and wrestling, though it was apparently often deviated from. An average degree of training and activity seems to have had much to do in deciding the victory in the entire *pentathlon*, and only in special cases did a victory in wrestling decide it. From a remark in Pausanias, that in the Olympic *pentathlon* never more than three disks were used, Fedde argues that the contestants were divided into companies of three. Whoever won the most victories in his triad took the prize, in case there were no more than three contestants. When there were many contestants, the victors in these triads strove with each other for the victory over all. The investigation is characterized by a thoroughly scientific method, and, in the result it reaches, merits preference over all other discussions of the subject.—M. LEHNERDT, in *Woch. f. klass. Philol.*, 1889, No. 83.

B. HASSOULLIER. *Athènes et ses Environs*. Collection des Guides-Joanne, Grèce. 8vo, pp. 179, 14 maps and plans. Paris, 1888.

This book contains an excellent description of Athens accompanied with neat and clear maps. Though for the use of the travelling public, the modern city is dismissed in a few pages, and the greater part of the book (pp. 36-151) is consecrated to the antiquities. In describing the Pandroseion, M. Hassoullier places it in the western half of the Erechtheion, and so is compelled to make the sanctuary a double one. The inscriptions that relate to the Erechtheion would seem, however, to show that it was not within but adjoining the Erechtheion on the west. Dörpfeld's notion, that the old temple of Athena, which has been recently uncovered, stood there in the time of Pausanias, is also adopted. This would seem to rest on rather too slender proof to warrant its insertion in a guide-book. The description of the city itself is supplemented by excursions to Marathon, Sounion, Aigina, and Eleusis.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 8.

W. HELBIG. *Sopra le relazioni commerciali degli Ateniesi coll' Italia* (R. Accad. dei Lincei). Roma, 1889.

It has been generally thought that the painted Attic vases discovered in the necropoli of Campania, Latium, and Etruria were introduced by the

Athenians along the coast of Western Italy. Professor Helbig has proved this to be impossible, and that the Athenian vessels in the VI and V centuries were not in relations with Etruria, but only with Southern Italy and the east coast of Sicily; the Syracusan vessels being those which transported to Etruria the vases they received from Athens. This monopoly was broken up only by the Athenian invasion of 413. The author believes that the Syracusans were not only go-betweens, but carried articles of their own manufacture, and that a part of the bronzes and other objects found in Italic necropoli are the product of Syracusan workshops—an important fact, if it be true. The proofs brought forward to verify the theory, that the Athenians knew nothing of Etruria, Campania, and part of Sicily are of varied character, and are presented with clearness and precision.—SAL. REINACH, in *Revue Critique*, 1889, pp. 263–4.

H. HEYDEMANN. *Pariser Antiken*. XII Hallisches Winckelmannsprogramm. 4to, pp. 90. Halle, 1887.

A new attempt is here made to restore the Aphrodite of Melos, and before her is conjecturally placed a *tropaion*, to which she is about to add a final weapon or other ornament: this with the right hand, while the left, containing the apple which has given rise to so much discussion, is to be conceived as resting against the *tropaion*. Overbeck's restoration of the statue, by giving it a shield as a mirror, would seem to be but little improved upon by this essay of Heydemann.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 10.

RUDOLF KAISER. *De inscriptionum graecarum interpunctione*. 8vo, pp. 38. Berlin, 1887.

The subject is explained intelligently and cautiously, but, from the nature of the case, no very wide generalizations are reached. The most usual mark of punctuation is two dots, one placed over the other: a series of three dots in a vertical line is also considerably used, but the two dots do not seem to be of older usage than the three. A single dot as a sign of punctuation is quite rare, and is confined to Italian and Sicilian inscriptions; and punctuation of any sort always has an antique flavor, though it can be followed through a period of some 200 years. A reference to the punctuation on the Mesa-stone leads Kaiser to the conclusion that Greek punctuation was derived from the Phoenicians, along with their alphabet. The irregularity with which it is used on Greek inscriptions is another proof that the custom rested on tradition rather than on usefulness.—PAUL CAUER, in *Berl. phil. Woch.*, 1889, No. 7.

H. G. LOLLING. *Topographie von Athen*. In J. Müller's *Handbuch der klass. Altertumswissenschaft*, III, pp. 291-352.

Owing to his many years residence in Athens and his investigations there, Dr. Lolling is better suited than any one else to treat of this subject. The excellent print of Müller's publications and the lucid division into paragraphs add much to the value of the work. Moderation characterizes its size as well as its contents. The views of opponents are not demolished, but the pros and cons of disputed questions are carefully weighed. Pausanias is followed as closely as possible, in the description, and the map that accompanies the book is plain, though on a scale almost too much reduced.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 17.

RICHTER. *Topographie der Stadt Rom*. Nördlingen, 1889. In J. Müller's *Handbuch der klass. Altertumswissenschaft*.

This essay consists mainly of a sort of abstract from various German writings on the topography of Rome in which a great deal of valuable information is given in well-arranged form. It is to be regretted that the author falls into errors by neglecting to make use of the works of English scholars and through a lack of technical and ocular knowledge. His acquaintance with the existing ruins is not as thorough as with the classical authors who deal with the subject.—*Classical Review*, 1889, pp. 135-6.

H. WINNEFELD. *Hypnos. Ein archäologischer Versuch*. Mit 3 Tafeln und 4 Abb. im Text. 8vo, pp. 37. Berlin und Stuttgart, 1886.

The two types of Hypnos, an older with wings placed on the temples and a later with wings placed in the hair, are here discussed. The later type is considered to be probably an assimilation with Hermes' heads, carried out for purely technical reasons.—E. KROKER, in *Berl. Phil. Woch.*, 1889, No. 10.

#### CHRISTIAN ARCHÆOLOGY.

BODE und VON TSCHUDI. *Königliche Museen zu Berlin. Beschreibung der Bildwerke der christlichen Epoche*. Berlin, 1888, Spemann.

This catalogue of the sculptures of the Middle Ages and the Renaissance in the museum of Berlin is a work of serious importance. A very useful feature is the reproduction of almost all the objects described, even though this is not done on a scale large enough to allow of very detailed study. It is a new proof of the energy and zeal shown by Dr. Bode in enriching and classifying the collections placed under his care. It may be remarked that there are more variations than are advisable in the attribution of different works.—E. MOLINIER, in *Gazette Arch.*, 1888, 11-12.



P. GÉLIS-DIDOT et H. LAFFILLÉE. *La peinture décorative en France du XI<sup>e</sup> au XVI<sup>e</sup> siècle.* Paris, 1889.

The wall-paintings of the Middle Ages have been much less studied and used by modern artists than the contemporary works of architecture and sculpture. No comprehensive work on the subject had yet appeared in France, and many works have perished during the last half-century. It is fortunate that the present work, which covers the entire Middle Ages, should have been begun. Two numbers have been issued. The plates are exact and well executed. While performing a strictly archaeological piece of work, the writers have also the practical view of offering material to architects of the present day who are constructing buildings in mediæval style and according to mediæval principles.—J. HELBIG, in *Revue de l'Art Chrétien*, 1889, 2.

G. LANDRIANI. *La Basilica Ambrosiana fino alla trasformazione in chiesa lombarda a volte.—I resti della Basilica di Fausta.* Milano, 1889, U. Hoepli.

While the basilica of Sant' Ambrogio at Milano is constantly being studied in its later developments as the best example of early Lombard architecture, its early history, since the foundation by St. Ambrose, has been comparatively neglected. This part of its history is carefully studied by the present writer, whose knowledge of the subject is very thorough from his having been present at all the recent restorations, in 1857 and since that date. An appendix illustrates the remains of the basilica of Fausta, originally contiguous to Sant' Ambrogio. The volume is fully illustrated.—*Nuova Antologia*, April 16, 1889.

E. MOLINIER. *Le Trésor de la Basilique de Saint-Marc à Venise.* Gr. 8vo, pp. 106; 7 planches, 13 vignettes. Venezia, 1888, Organia.

The treasury of San Marco has been lately thoroughly illustrated in the superb folio album of plates accompanied by a text written by Canon Pasini. The present small volume by M. Molinier is a condensation of the above. It contains a catalogue of the 171 objects reproduced in the album, of which a certain number are here also illustrated. It is known that this unique collection comes mainly from the barbarous pillage of Constantinople in 1204 by the Crusaders. There are successively studied: (1) the ancient vases; (2) Oriental works, such as Sassanid or Arabic vases, Chinese porcelains, Persian carpets; (3) Byzantine works of gold and silver, enamel and embroidery, including thirty chalices and eleven patens.—X. BARBIER DE MONTAULT, in *Revue de l'Art Chrétien*, 1889, 2.



## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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## AFRICA.

### EGYPT.

LETTER OF PROFESSOR SAYCE FROM EGYPT.—“On the western bank, some three or four miles north of Assûan, and near the village of El-Uriyeh, is a lofty crag of sandstone, the sides of which have been quarried away. Here I found a Greek *graffito* and several hieroglyphic ones, one of which records the name of ‘the interpreter in the palace.’ What especially interested me was the fact, that the quarry-marks consisted of the two Phœnician letters *kaph* and *beth*; and, as I came across similar quarry-marks at the southern end of the eastern quarries of Silsilis, the letters occurring here being, *zayin*, *nun*, and *resh*, we may conclude that the quarries were at one time worked with the aid of Phœnicians. This will explain the existence of the Phœnician inscription discovered by Mr. Petrie in a *wâdi* to the north of Silsilis. One of the hieroglyphic *graffiti* is accompanied by the picture of a sphinx seated on a pedestal and wearing the double crown, by the side of which is the drawing of a cube; from another of the *graffiti* we learn that the old Egyptian name of the town near which the quarries were situated was the town of Ankh, or ‘Life.’ North of Silsilis we visited some interesting Greek inscriptions first discovered by Mr. Petrie and Mr. Griffith two years ago. A little to the north of Silweh lies the village of Kegok; and opposite Kegok, on the western bank of the Nile, are the remains of two quays of large finely-cut stone, which evidently belong to the Roman age. They are separated from one another by a distance of about a quarter of a mile; the southern one being built along the line of the bank, while the other projects into the river like a pier. Behind each are large quarries, and by the side of the

northern quarry is a small natural ravine in the rocks. In the latter are a number of Greek inscriptions, partly incised, partly painted red. Three of these inform us, in slightly varying language, that the Nile had been admitted into the shelter of the quay on the 26th day of the month Mesorê in the 11th year of Antoninus (Λια Αντωνινος Μεσορη ο Νιλος εισηλθεν εις τον ορμον Μεσορη κς), one of them, further, explaining that the 'anchorage' meant was that 'of the quarry,' 'at the . . .' ης τον ορμον της λατω- [μα]ς, κατα το[us] . . . χαιους. Only one letter seems to be wanting at the beginning of the last word. From other inscriptions we learn that the αρχιμηχανικος or 'chief-engineer' was Apollônios, the son of Petestheus, under whose direction the quarry immediately behind the northern quay was excavated; the quarry to the south being cut under the supervision of his brother Arsynis, with the help, it would appear, of a certain Pakhumis. The object for which the quarries were opened and the quay built is stated in another inscription: Επ αγαθω Λια Αντωνινος εκοψαμεν τους μεγαλους λιθους πηχων ια εις την πυλην του κυριου Απολλω και της κυριας. 'In the 11th year of Antoninus we cut the great stones 11 cubits in length for the pylon of the lord Apollo and the lady Isis.' We now know, therefore, the date at which the pylon of the great temple of Edfû was either restored or enlarged, as well as the name of the engineer under whose orders the work was carried on. His father bears an Egyptian name. It will be noticed that the number of cubits in the length of each stone was the same as the number of years the emperor had reigned up to the time when they were cut. I may add that between the two quarries are some hieroglyphic graffiti, one of them being the record of 'the scribe Ai,' another of 'the scribe Hora.' Were these the native scribes who assisted Apollônios in his duties?"—*Academy*, May 4.

EGYPT AND MYKENAI.—The knowledge of the early relations of Egypt and Greece is continually becoming more important. At the April meeting of the Archæological Society in Berlin, Furtwängler presented the work of the Swedish archæologist, Montelius, on the bronze age in Egypt (*Bronsåldern i Egypten*, 1888), in which is published from a photograph, for the first time, the sword or dagger of King A'ahôtép or Amenhotep (XVIII dyn. c. 1600 B. C.). This dagger is of the same technique, with inlaid work, as the daggers from Mykenai, and has similar leaping lions. It is the best proof for the date of the contents of the Mykenaiian tombs (cf. Furtwängler and Loeschke, *Myken. Vasen*, p. XII; Baumeister, *Denkmäler*, p. 987). In Roscher's *Lexikon d. Mythol.*, p. 1745, Furtwängler calls attention to running griffins in Egyptian monuments similar to those on the Mykenaiian blades. In the *Ἐφημερίς Ἀρχ.* (1887, pl. 13) is published an Egyptian scarab, found at Mykenai, bearing the name of the Egyptian queen Ti, though it cannot be dated.—*Berl. phil. Woch.*, 1889, col. 491, 550.

**TEL-EL-AMARNA.**—*Further information from the tablets.*—Dr. Hugo Winckler, whose knowledge of the tablets of Tel-el-Amarna is more intimate than that of any other student, gives in the *Berl. phil. Wochenschrift* (1889, Nos. 18, 19) a brief account of the find and of the amount and character of the material, with a view to correcting certain erroneous views expressed by different writers on the subject. The greater part of the tablets were brought to Berlin, through the kindness of Theodor Graf of Vienna; and a large portion of these were donated to the Imperial Museum by J. Simon. Two other collections were made, one in the Museum of Bûlâq-Cairo, the other in the British Museum. There is an interesting discussion of the peculiarities in the use of the Assyrian language by scribes whose native tongue it evidently was not, and who were influenced by their own dialects. A foremost interest in the collection must be given to the letters from the Babylonian Kings. A new name is brought forward, Rish-takullima-Sin, and we have the following genealogy for Babylonian Kings of the xv century: Rish-takullima-Sin, Kurigalzu I, Burnaburiash, Kurigalzu II. There are interesting details regarding intrigues at the two Courts and exchanges of presents and warnings.

Beside the writings of the Babylonian Kings is a letter of great interest from the Assyrian King Aššur-uballit, who is known to be a contemporary of Burnaburiash. It names his father Aššur-nadin-ahi, mentioned elsewhere only once, as having made a treaty with Amenophis III. Of unusual interest is a large tablet containing originally about 600 lines, of which about 400 are preserved. Its writing is in an unknown language. It contains the name of the envoy who was the usual bearer of messages between the courts of Egypt and Mitâni, according to the tablets written in Assyrian. The language appears to be of Shemitic construction based on different languages. The characters used are also different, and seem to be a transition from the syllabic to the alphabetic (*lautschrift*). The syllabic signs are given, yet the corresponding vowel is added; thus, *bu-u=bu*, *bi-i=bi*, etc. Ideograms are hardly ever used. This argues a long use and development in the country of the cuneiform characters, and this view is strengthened by the presence of some signs foreign to Babylonians and Assyrians.

One and perhaps two other languages are for the first time found in these tablets. One is given on a Bûlâq tablet containing a letter of King Tarchundaradu of Arsapi to Amenophis IV. Arsapi is the biblical Reseph. The first part of the name, Tarchu, is evidently that of a divinity often used in the composition of names of the "Hittite" Kings (land of Kummuh). Of this language, which differs in structure from that of Mitâni, it can only yet with certainty be said that as a suffix *mi*= "my" and *ti*= "thy," and that *bibbit* means "war-chariot." The method of writing and the struc-

ture remind of Sumerian (proto-Babylonian). Another language, differing from both of the former, is used on a Berlin tablet which is unfortunately of small size and very badly preserved.

Among the many letters of Palestinian governors or vassals, there are 30 from Rib-Addu of Dula; but the most interesting are from the general Aziru to the King, to his father Dudu, a high official at the Egyptian court, and to his brother Chai. The principal topic is his expedition against the King of the Hittites (*Chatti*) which were not always successful.

The following names of divinities appear: *Ja, Cham, Addu, Ashera*. The last name is interesting. The *Zeitschrift für ägyptische Sprache* and the *Mittheilungen aus den altorientalischen Sammlungen der Kön. Museen* will publish many of the tablets.

### TUNISIA.

**CARTHAGE.**—*Early Phœnician Necropolis.*—Since publishing, in the last number of the Journal, the preliminary account of the discovery of the early necropolis of Carthage, M. de Vogüé has given in the *Revue Archéologique* (1889, pp. 163–86) the complete report which he had read at the *Académie des Inscriptions*. The excavations were commenced on Mt. Byrsa at a place where a very early tomb had been found in 1880. At a depth of about 2.50 met. Father Delattre found a layer of burials of a peculiar nature. Large vases, full of human bones, were laid horizontally in parallel lines. By the side of the funerary vases were smaller vases of different shapes (which doubtless contained funeral offerings), then amulets, terracotta figurines, necklaces, the entire customary paraphernalia of Phœnician tombs, and, finally, fragments of Greek pottery, broken before being buried and often bearing *graffiti* in Phœnician letters. A unique characteristic of this necropolis is, that it contains a great quantity of burned remains. Up to the present it had been supposed that the practice of cremation was unknown to the Phœnician race. Only one tomb of the necropolis of Sidon, excavated by M. Gaillardot in 1861, had contained cremated remains. The vase from Mt. Byrsa given on pl. v-1 of the *Rev. Arch.*, and containing cremated bones, is very similar to archaic vases from the necropoli of Kypros or Rhodos. The larger vases or amphoræ (some nearly a meter high) containing non-cremated remains are far more numerous. For adults several amphoræ had to be used, usually broken in several pieces in order completely to encase the body. A small female head is of special interest (pl. VII-6): it is of glass-paste and polychrome, of Egyptian type and technique, and judged by M. Maspéro to be of Egyptian workmanship, as well as most of the necklaces. A terracotta figurine, reproduced on pl. VII-5, is similar to the Egyptian, and the first of its kind found at Carthage. It is a peculiar fact, that, while the objects

essentially Punic are placed entire by the bodies, the many Greek potteries—*patera*, lamps, vases, *etc.*—were all broken and incomplete. The *graffiti* on them are in Phoenician letters of a good period, but certainly not earlier than the fifth century, while some of the Greek vases seem not older than the fourth century.

One tomb was found which seems to go back to the foundation of the city, in the VIII century. It was at a distance of 4.20 met. from the tomb found in 1880, and has the advantage of being intact. A sketch of it is here given (*Fig. 32*). It is built of large blocks of tufa, and is surmounted by slabs leaning against one another so as to form a sharp-peak roof. The five blocks of the ceiling are about 2.50 met. long, those of the roof 2 m. There are no foundations, so that the construction must always have been surrounded by earth, and be, in fact, an artificial hypogeum. Two bodies were laid, each upon a slab, and each was covered in on all sides by slabs, while a second layer of bodies, in coffins of cedar-wood, was placed above. The mortuary chamber could be entered by a door on the first story, reached probably by a vertical passage. This tomb and that found in 1880 are, doubtless, tombs of early chiefs of the city, while the smaller tombs are those of the commoner sort. On this site was undoubtedly placed the primitive Punic necropolis, instead of at Gamart, as has been believed since Beulé.

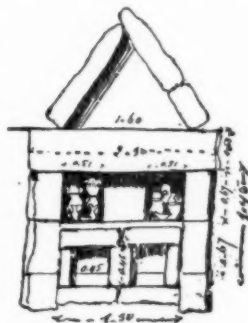


FIG. 32.—VIII-century Phoenician Tomb in the necropolis of Carthage.

*The Jewish Cemetery of Gamart.*—Beulé first explored the large cemetery dug in the side of the hill called Djebel-Khawi, to the N. of Carthage, by the sea. He considered it to be the necropolis of Phoenician Carthage. Father Delattre, whose first excavations on this site were made in 1887, undertook, last summer, a thorough excavation and examined a hundred and three tombs. These are of remarkable uniformity, and consist of a stairway of about ten steps cut in the rock, leading to a rectangular chamber, which is surrounded by very long *loculi*, called *qogim* by the Jews, to the number of 15 to 17. The chambers are 6 cubits wide, 10 or 12 cubits long, according to the number of *loculi*, the *loculi* are one by four cubits. These are exactly the Talmudic dimensions. The cemetery is, in fact, that of the Jewish colony of Carthage under the Roman dominion. The walls of many of the chambers were stuccoed, and had ornaments in the Roman Imperial style. Inscriptions in Latin and Hebrew are scratched or painted, as is also the seven-branched candlestick. There

are sometimes considerable remains of decorative frescos.—M. de Vogüé in *Revue Arch.*, 1889, pp. 163–86.

### MOROCCO.

EXPLORATIONS BY M. DE LA MARTINIÈRE.—At a recent meeting of the *Académie des Inscriptions*, M. de Villefosse gave an account of the progress made by M. de la Martinière in his exploration of Morocco. An inscription at Volubilis relating to a flamen of Tingitana proves that this province had its assembly, like proconsular Africa, Numidia and Mauretania Caesarensis: at the same place, a dedication to the Emperor Volusianus: at *Ad Mercurium*, a dedication to Gordianus: at Banasa, the upper part of an inscription of Marcus Aurelius.—*Revue Critique*, 1889, p. 260.

### ASIA.

#### AFGHANISTAN.

KABUL.—*Inscriptions*.—Capt. Deane has communicated to M. Senart copies of inscriptions on stones found in the valley of Kabul. On one he reads, in Indo-Arian characters, the Greek name Theodamas, preceded by the syllable *su*: a parallel case is on the Greek coins of Baktria, where the name of the Greek King EPMAIOΞ is preceded by the still unexplained letters ΞΥ. All the inscriptions seem to date from the beginnings of the Christian era.—*Revue Critique*, 1889, p. 280; *Academy*, April 27.

#### MESOPOTAMIA.

BABYLONIAN EXPEDITION FROM PHILADELPHIA.—We extract the following from letters written to the *N. Y. Nation* (Nos. 1247–8) by Professor JOHN P. PETERS, who leads the Expedition: they are dated *Niffer Mounds*, March 15 and 16, and describe some of the ancient sites of Mesopotamia which he has visited: "One of the few points on the Euphrates which can be found on the maps, and which I shall therefore choose as the point of departure for the identification of my first site, is MESKENE, a Turkish military post, situated at the point where the present caravan-route from Aleppo to Bagdad enters the Euphrates valley, a little south of east from the former city, and just below the thirty-sixth parallel of north latitude. Three-quarters of an hour below this are the interesting Arabic ruins given by Kiepert as Kala'at Balis (I could only hear the name Old Meskene) and identified with Barbalissus. About nine miles below Meskene, stand the ruins called KALA'AT DIBSE. The ruins now visible, like almost all the ruins of this part of the country, are of mediæval Arabic date, of brick, and rather insignificant; but the name and site are suggestive of something more important. Sachau, in his *Reise durch Mesopotamien und*



*Syrien*, seeks to identify El Hammam, a day and a half further eastward, with Tiphseh of the Bible, the Thapsacus of Greek and Roman writers, the most important city of this section of the Euphrates valley. The ruins of El Hammam are insignificant, situated on a low plateau, a couple of miles from the river. The name, 'the hot baths,' suggests a watering place or health resort. The site of Dibse, the name of which seems to perpetuate that of Tiphseh, is favorable for the erection of an important city. The fact that the visible ruins are of late date does not militate against this argument from the name and situation, for many of these ancient sites were occupied by successful possessors of the country, for the reasons which gave them their original importance, until a comparatively recent period. **HALEBIYEH** lies on the west bank of the Euphrates, some thirty miles northwest of Deir, at about 35° 30' north latitude, and 40° east longitude. It is situated in a side valley of El Hamme, a trachite ridge, through which the Euphrates forces its way by a narrow gorge. As the present caravan route does not follow the river at this point, we were compelled to make a considerable détour in order to visit it. This deflection of the caravan route is probably the reason why it has not been more fully described hitherto. The walls still stand, in the form of a triangle, the shortest side parallel with the river, which here runs due north and south. The apex of the triangle is a very steep, isolated hill, separated from the ridge beyond by a deep valley. The total circumference of the walls cannot be more than a mile and a quarter, and is probably somewhat less. They are still well preserved all around, although built of gypsum, which decomposes very rapidly. The stone was laid in massive, rectangular, oblong blocks. The walls themselves average thirty to forty feet in height, and are strengthened by massive towers every 150 to 200 feet. Towards the top of the hill on the north, half within and half without the wall, on a bluff, was a large, fine building, perhaps once the official residence of the governor or commander. Two of the original three stories are still preserved, domed within with brick, as were also the rooms in the gate and wall towers, in what may be called an early Byzantine style. Opposite one another in the lower part of the city, on the northern and southern sides, were the two main gates. There was a smaller gate in the southern wall at the foot of the acropolis, and two more on the river front. Between the main gates ran a straight street paved with gypsum. To the west of this were troughs and columns, marking the remains of what seemed to have been a market place, and, hard by, two buildings with apses, exactly oriented, which, so far as the visible remains were concerned, might have been churches. In one of these Mr. Field found a small piece of moulding in what, for forgetfulness of the proper technical term, I shall venture to describe as a square dog-tooth pattern. This was the only ornamentation found anywhere. On the eastern side of the street, towards



the river wall, were found a couple of capitals, one of them Corinthian, of a late, transitional style. Otherwise, the space within the walls below the acropolis was bare of ruins or remains above the surface. At the acropolis the southern wall seemed to have been destroyed, and then rebuilt with fragments of trachite, such as are scattered everywhere about the city. Here there were also remains of a building with underground vaults in brick of a later date than the buildings described above. The valleys about the town were almost ravines, utterly sterile, and thickly covered with fragments of trachite. On all sides were tombs, some cut in the rock and some built upon it, the latter not unlike the Palmyrene tombs in style, but ruder. To the south were traces of two rough walls of trachite across the valley; and a mile below, where the river rounds the last point of the Hamme ridge, a gypsum wall or fort, commanding both road and river, as though danger were especially apprehended from the south. I should suppose it to have been a frontier post of the Roman Empire in the fourth or fifth century A. D., and afterwards to have been occupied by the Arabs, the present acropolis dating from the latter period. It never could have accommodated a large population, but must have been a strong fortress, and well calculated to hold the line of the Euphrates against an invader, especially when supported by the smaller fortress of Zelebiyeh on the heights opposite.

"Three and a half days beyond Halebiyeh, and two days beyond the present town of Deir, the most important place between Aleppo and Bagdad, in north latitude  $34^{\circ} 45'$  and longitude  $41^{\circ}$  east, lies another ruin of somewhat similar character, now called **KAN KALESSI**, or 'Bloody Castle.' It is situated on the bluffs of the gypsum plateau, close to the west bank of the Euphrates, and not far from the modern Turkish barracks, or post-khan, of Es-Salihiyeh. It was built in a rectangular shape, so far as the curving bluffs allowed, the citadel standing on a point of rock jutting out into the valley on the northeast. The southwestern wall, on the side towards the plateau, was about half a mile long, running from ravine to ravine, and supported by eleven towers. This wall was ten feet in breadth, and still stands to the height of fifteen feet. The central gate-towers, very massive structures, rise thirty or forty feet, the more northerly having the second story almost intact. Everything, including the foundations at least of the houses, was built of the same crumbling gypsum as at Halebiyeh. The streets which are regularly laid out at right angles with one another, and are easily traceable between the foundations of the houses, were some fifty feet broad. Outside of the walls are a few ruins, some of them quite massive, which may have been tombs. The whole gives the impression of a Roman town, designed to hold the Arabs in check, like the Turkish town of Deir at the present day. **JABRIYEH**, a day's journey beyond Kan Kalesi, is a city of mud-brick, in the plain, on the very bank of the

Euphrates. It is incorrectly given by Kiepert, in his large map of the Ottoman Empire, as on the north bank of the Euphrates. It is on the south bank, about  $34^{\circ} 20'$  north latitude, and  $41^{\circ} 12'$  east longitude, at the mouth of Wadi Jaber, at about the position assigned to El Karabile. I may add that I was unable to find El Karabile at all; and El Kadim, the next station given by Kiepert, should be *El Kaim*, and its position almost that he assigns to El Karabile. This is not an unfair specimen of the inaccuracy of the best maps of Turkey. At the eastern end of the southern wall of Jabriyeh the unburnt bricks are visible *in situ*, but the rest of the wall is merely a long narrow line of débris some 1,200 paces in length. The western wall, at right angles with this, and about 900 paces long, ends in a large mound or series of mounds, on the edge of what was once the river-bed. The eastern wall also started in the same rectangular manner, but, after a couple of hundred paces, meeting the river bed, turned gradually about until it finally ended in the same large mounds in the northwest. Within this southern wall are two other lines of mounds, also bearing a perplexing resemblance to walls. The interior space and the surfaces of the mounds are thickly strewn with fragments of glazed and unglazed pottery of a greenish color, and pieces of burnt brick, many of which were also green, blocks of gypsum and basalt, and what I may call intentional pebbles (or those which were used for some purpose) of all sorts, including jasper and agate, both of which abound in this region. On the surface of the large mounds were graves, and some late constructions of brick and stone. It is said in the neighborhood that coins, presumably Sassanian or Kufic, are often found here. Jabriyeh was visited by Dr. Ward on his return journey in the spring of 1885, and pronounced by him an ancient Babylonian ruin, on the ground of its mud-brick walls. I think that, although Babylonian in the sense of reflecting the building customs of that region, it belongs in time to a much later period than that implied by the word—namely, to the Sassanian, or even to the Arabic period. Another place visited by the Wolfe Expedition was Anbar, which Dr. Ward identified with 'the Agade, or Sippara of Anunit, the Accad of *Genesis* x, 10, the Persabora of classical geographers, and the Anbar of Arabic historians.' This place is given by Kiepert, in his *Ruinenfelder*, under the name Tel Aker, a name which applies in reality only to the highest southeastern point of the mounds. These mounds are of great extent, covering more ground than those of Babylon itself, and equalling if not exceeding in surface the immense mounds of Niffer. Anbar lies on the east bank of the Euphrates, just south of the point of junction of the Saklawiyeh Canal, about latitude  $33^{\circ} 20'$  north, and east longitude  $44^{\circ} 3'$ . We were able to devote a day to the examination, but even that proved totally inadequate for the purpose, so large were the ruins. We

had a peculiar interest in this examination because, in consequence of the report of the Wolfe Expedition, we had applied for permission to excavate at Anbar—an application which was refused for reasons unknown. We all failed to notice the depression dividing the city 'into two parts,' of which Dr. Ward writes, and which figured also in his proposed identification. Dr. Ward thought that he could 'trace the lines of the old palaces or temples' in the depressions and hollows of the mound, which are indeed remarkable; but our experience at Niffer has shown us that surface indications of this sort are of small value, especially where a site was inhabited to a comparatively late period. The remains on the surface are all late, and belong to the time of Arabic occupation. There are everywhere visible singular evidences of what seems to have been a great conflagration, in the shape of vitrified masses of brick and glass, and stones destroyed by heat. Fragments of glass were especially numerous, and one mound was veritably an iridescent green from the quantity upon it. The pottery was the same as that found upon the surface everywhere along the Euphrates and in Babylonia, the glazed fragments having a bluish or greenish color. The size of the mounds points to a long period of accumulation, and consequently to a considerable antiquity.

"The sites which I have mentioned are but a very few of the immense number which we have observed, beginning almost with the day on which we set foot in Asia. So, for example, from Hammam, ancient hot springs on the eastern edge of the great Antioch plain, near the point where Zenobia met with her first defeat at the hands of the Romans, I counted eighteen ruin-mounds, not identified, to the best of my knowledge, or noted on any map. The plain to the east of Aleppo is fairly dotted with similar *tels* yet awaiting investigation. Here, also, at two small villages, we found remains of stone structures, colonnades of marble and basalt, great basalt troughs, and in one place an ornamental door of basalt, with keyhole and bolt-holder complete. The ruins along the Euphrates, especially below Anah, are not so numerous. They are chiefly Arabic fortresses, some of them, like Rehaba, a day below Deir, comparatively well preserved and very picturesque. These probably stood on older foundations, for the most part unidentified. Opposite the mouth of the Khabour is a large plain on which are a number of mounds, and the whole plain is literally covered with pottery. Of the vast number of canal-beds of all ages, between the Euphrates and the Tigris, a large number radiate from **AKERKUF**. The latter ruin consists of a few low mounds, on one of which is a solid mass of sun-dried bricks, rising like a tower to the height of about 100 feet. Akerkuf has never been touched by the spade, and no one has any idea what ancient city lies buried here. An inscribed brick, found a number of years since, bears the name of *Kurigalzu*, showing that the place, whatever it

was, existed at least 1,600 years B. C. This, and the fact that it was the centre of a great canal system, constitute the sum of our knowledge of Akerkuf. Singularly enough, our first guide to Akerkuf misled us to an almost unknown and quite interesting Arabic ruin, called **SENADIYEH**. Here, amid pottery, bricks, and fragments of walls, we found, standing, part of a highly decorated building, which appeared to belong to the period when Bagdad flourished under the caliphs; but all about it were mounds and canals, many of them going back probably to the Babylonian period. The way in which one age here borrows from its predecessors was illustrated by the finding of beautiful blue tiles from Senadiyeh built into *ziarets*, and also into a Government building several miles away. Similarly, at Hillah we found the Government building made, at least in part, of stamped bricks of Nebuchadnezzar from Babylon.

"**NIFFER**, where we are at present excavating, lies in about  $32^{\circ} 8'$  north latitude, and  $44^{\circ} 10'$  east longitude, in the country of the Affek, or Affej, Arabs, a powerful confederation, almost independent of Turkish rule. Kiepert locates it on a great marsh, but this has been somewhat reduced in size within the last five years by the partial change of course of the Euphrates. The water which once flowed in the river-bed now pours into the Hindiyyeh canal, leaving the river more than half empty. The mounds of Niffer are of immense extent, covering more ground than the ruins of Babylon. They are divided into two, or rather three, parts, by what Arab tradition declares to be the Shatt-en-Nil, the same great canal which one finds leaving the Euphrates at Babylon. How late the city was inhabited we cannot yet say, but probably until considerably after the commencement of the Christian era. It was certainly still flourishing in the times of the Persian kings, and under the name of *Nipur* it is known to Assyriologists as one of the oldest, most important, and most sacred cities of southern Babylonia. In the *Talmud* it is identified with the Calneh of *Gen. x*. Our excavations were commenced early in February, and we hope to extend the season until the first of May. The weather is already intensely hot, reaching at times  $102^{\circ}$ , or even  $105^{\circ}$ , in our tents, in spite of high winds; and the flies and dust are almost intolerable. Nevertheless, we were delayed so long in Constantinople, and commenced work so late, that necessity compels us to hold on to the latest possible date, if we would have anything to show for this year's work, or even prepare the way properly for next season."

#### PALESTINE.

**JERUSALEM.**—*Recent Discoveries.*—Herr Schick reports the discovery of traces of an ancient wall and towers, made during the reconstruction of the carriage-road along the outside of the northern wall of the city.

He also describes the discovery, in the Latin Patriarch's garden near

the northeast corner of the city, of a portion of the ancient city-wall, the stones having the Jewish draft, and being similar to those in the "Haram" wall. The remains of the wall were laid bare for a length of 26 feet. Its thickness varies, the average being 14 feet. The stones on both sides of the wall are drafted: they average 4 ft. in height, and vary in length from 3 ft. 2 in. to 11 ft. Between these outer rows of stones are larger filling-stones, roughly dressed to a square form, of the same height as the others; they average 5 ft. broad and 5½ ft. long. Attached to the inside of this ancient wall is a wall of very smooth hewn stone, of which five courses are to be seen: between this later wall and the ancient large stones is a filling of rubble and black mortar.

**NAZARETH.**—*Discovery of a large Cave.*—While digging for a cistern in the convent yard of the Sisters of St. Joseph, was discovered a large (ancient) cave with chambers, cisterns, tombs, etc. (described pp. 68–73). At a late period there stood on the site a mosque which, according to local tradition, was built out of the stones of an ancient church that had stood on the same site.—*Pal. Explor. Fund*, April, 1889.

#### ASIA MINOR.

*The ancient history of Lykia.*—M. Imbert, Receveur de l'Enregistrement at Tence, writes the following letter to Professor Sayce: "The history of Lykia would profit greatly by the solution of the chronology of the Xanthian tombs which form the glory of the British Museum. I think that these problems can be solved by epigraphy. Among the texts on the Horse Tomb, or monument of the Lykian Payafa, there is one which gives us the name of a Persian satrap; it is that reproduced in the 3rd plate of the 2nd volume of Savelsberg, *Xanthos*, No. 5c:

"*Ra[ap]ata: Khssadrapa: Paryza.*"

"If we consider that *n* is frequently not expressed in writing before a dental, at all events in Persian, we shall find no difficulty in restoring the name as Ra(n)tapata, *i. e.*, the *Ῥορντοβάτης* of Greek authors. This Persian satrap, according to Strabo, succeeded his father-in-law Pixôdaros, dynast of Karia and Lykia. The tomb accordingly must have been constructed in 330 B. C. at the latest.

"The eighth tomb of Xanthos, the remains of which are in London, by the side of the sarcophagus just mentioned, belongs to a certain Merehi, an important personage at the court of Kherykhe. Here we read: *Merehi: Kudalah Khntlah: tideimi*: that is to say, 'Merehi, the son of Kôdalos Kondalos.' Now, Kondalos was the agent of Mausôlos, and is mentioned in the *Oeconomics* of Aristotle. On the other hand, a Merehi is referred to on the Obelisk of Xanthos, which belongs to an earlier date than Mausôlos;

he is the grandfather of our hero, and we are, therefore, able to draw up the following genealogical tree:

Merehi, the older (of the Obelisk)  
|  
Kôdalos, Kondalos  
|  
Merehi, the younger.

"The latter was a contemporary of the Payafa of the fifth tomb."—*Academy*, May 11.

**NOTION** (near Kolophon).—*An archaic Vase*.—Demosth. Baltazzi Effendi sent to M. Sal. Reinach a squeeze of an inscription on a bronze base found at Notion near Kolophon, and at present in the collection of Mr. Van Lennep at Smyrna. It is engraved from right to left, and reads: Ὀλυμπίχου εἰμὶ τοῦ φιλόφρονος; the vase itself speaking for its owner. Several letters have an unusual form, notably the χ and σ. M. Reinach conjectures it to belong to the VI cent. B. C.—*Revue Critique*, 1889, p. 280.

**THEANGELA**.—*Identification of the site at Kenier*.—The site of the ancient Karian town of Souagela, which in its Greek form was called Theangela, has been variously placed; e. g., by Sir Ch. Newton at Assarlik. A site seen by Judeich at Kenier was judged by him to be the ancient Pedasa, but Mr. Paton has shown from the inscriptions found there that it is Theangela. The most important of these is a decree in honor of a citizen of Theangela which was to be engraved on two steles, one to be set up in the temple of Apollon Thearios at Troezen, the other in the temple of Athena at Theangela. This fact is confirmed by Mr. Th. Bent, who got copies of the inscriptions, and by Mr. Hicks. Theangela appears to have been a town of some standing, probably of some strategic importance, in the third century B. C. All that is known of the town and its history has been admirably summed up by Waddington-Le Bas (*Voyage Archéologique*, No. 599 a, b).—C. SMITH, and E. L. HICKS in *Classical Review*, 1889, pp. 139-40.

#### KYPROS.

**POLIS-TIS-CHRYSOCHOU=ARSINÔÊ**.—Mr. Arthur R. Munro, who is carrying on the excavations here (cf. p. 91), writes to the *Athenæum* (of March 30, April 6, May 4): Mr. Williamson's vineyard, on which excavations were begun, proved to have been practically exhausted by the diggings of three years ago, and after three days spent in sinking trial-shafts, during which we opened only one inferior tomb, we moved to a site southeast of the village, where previous experience on neighboring plots of ground promised interesting discoveries. We opened about twenty tombs there, all of much the same general type—a shaft varying between 6 ft. to 8 ft. and 9 ft. to 11 ft. in depth, with one or more roughly-circular chambers



opening off it. All, with the exception of one, which had unfortunately been rifled, were heavily choked with earth, and in some cases the roof had entirely collapsed. It is curious to note that in one apparently virgin tomb no fewer than four layers of bones lay one above another, separated by only a few inches of mould. Several tombs seemed certainly to have been disturbed, but we found nothing either in their scheme or contents to raise any serious doubt of their being all about contemporary in date; on the contrary, such varieties as they presented were easily to be explained by differences of wealth, position, and taste, between the tenants or their relatives. The chief classes of contents were the following:—Rough unpainted pottery in great quantities, red, light-yellowish, or brown in color: Kypriote pottery, purple and dark-red patterns, concentric circles, *etc.*, on light or red ground: black glazed ware, plain or with stamped patterns, and in one or two cases fluted, the quality very mixed often in the same tomb: terracotta figures, mostly of the very worst sort and in fragments, the commonest types being figures reclining on a couch or sitting on a chair: bronze and iron objects, strigils, knives, mirrors: alabastra: vases with figurines holding pitchers, or with bulls' heads, or both combined.

There was also found a little jewelry, chiefly silver, a few small vases of red-figured technique of poor quality, and one or two instances of other styles, such as dark vases with red and white lines round them, and light red vases with patterns in purple-brown. Two tombs also yielded glass. Perhaps deserving of more special mention are a small terracotta head of better type and workmanship; fragments of a good Kypriote capital, apparently thrown in to fill up the shaft of one of the tombs; and two inscriptions in Kypriote characters found in graves of which they probably formed part of the door. There can be little doubt that this necropolis is of Ptolemaic date. On February 26th we moved to a rise a few hundred yards to the east, called *Hagios Demetrios*, and although we opened but few tombs (the site being a small one), and their general character remained the same, the average quality was rather better. New features were some little light-blue porcelain objects, an enamelled glass bottle of alabastron shape, and a kylix with *gorgoneion* much resembling those of the fifth century; also a very rudely drawn black-figured lekythos lacking neck and foot. Work was then begun on the hill further to the south, which promises well, both in quantity and quality. The tombs are still of the Ptolemaic period, but apparently of richer persons. The most interesting finds so far have been a red-figured *askos* with four female heads, a black glazed *askos* with moulded negro's head, several black glazed saucers with letters scratched upon them (one bears the word TETTA), sixteen thin gold beads and a little gold roll, a large bronze spearhead, *etc.* These tombs were of a better class on the average than those of the previous sites, being



larger and better hewn, and the black glazed vases almost predominant. One tomb yielded some fairly good jewelry: three gold pendants from a necklace, a pair of bronze silver-plated bracelets with gilt rams-heads, a pair of bronze silver-plated anklets terminating in snake-heads, five gilt bronze spirals, and a gilt bronze ring with hematite scarab. Two tombs produced well-preserved bronze objects. Of the pottery deserving of mention are a red-figured lekythos, of moderately good style, but in bad preservation, representing a Bacchante; the fragments of a fine red-figured vase with white and gold, which we are gradually recovering by sifting the soil; and a considerable number of vessels and fragments, mostly black glazed, plain or stamped, with letters scratched on them underneath, in many cases Kypriote characters. If any further doubt remained whether the Kypriote syllabary continued in use well down into the third, if not the second century B. C., these *graffiti* ought to remove it. Vases with figurines and bull-heads were plentiful; curious is one fragment on which a winged youthful figure is placed beside the customary woman with the pitcher. We had already begun to suspect, from the condition in which the finest vases were found, and from other indications, that we had to do with tombs which had not only been largely plundered, but had been used at two different periods. The excavation, begun on the 9th, of the site adjoining that first dug upon after the vineyard, has tended to confirm the suspicion. The contents of the tombs seemed to belong to the Ptolemaic, or in several instances even to the Roman period, a red-figured kotyle of late style, broken but complete, being the only noteworthy find naturally to have been expected. Yet in one tomb were found the fragments of a red-figured lekythos of early style, and in another a black-figured kylix with small figures on the rim, man and lion each side, after the manner generally dated about 500 B. C. The only other objects of importance found on this site so far are two inscriptions, the one in late Greek letters, *Τρύφων χρηστὸν χαίρει*, the other in Kypriote characters, incomplete, which we read *τὸ σῶμα ἐμὲ*. They were found in the shaft of a tomb, together with a late capital of an Ionic pilaster, a drum resembling an altar, and several architectural fragments.

We are now at work in the village of Poli, but have found nothing of note except the upper part of a marble grave-relief, representing a bearded man, nearly life-size, of late, but not altogether bad style. Numerous inscriptions are *scratched* in small and scarcely legible characters in the stone.

During the past fortnight (April 11) several sites have been worked with very various success. To the southeast of Poli we have finished all the sites on which we have been able to acquire the right to dig; in the village we have continued our excavations on the small area which alone seems to contain tombs that can be found; and to the north two trials have been

made which revealed nothing but late walls and a fragment of the foundations of a more important building. Returning once more to the east, we have opened a few tombs north and south of the vineyard. Those to the north proved of little value, being either of Roman date or earlier tombs used again in later times and subsequently robbed. It was with difficulty that we extracted permission to dig half a dozen trials to the south of the vineyard. The site seems a promising one, but the owner is hard to deal with, and has sown a valuable crop. This piece of land and another to the southeast of the village are, apart from the Chiftlik lands, so far as we have been able to discover, the only remaining tomb-sites here worth excavating, and it is not to be expected that the right to dig on either of them can be acquired until the crops are cut. We are accordingly anxiously awaiting the answer to our application for leave to excavate at Limniti, and hope to be able to start work there before Easter.

To note the more important finds of the fortnight: with the exception of four Kypriote inscriptions from the tombs, and one more which has come to light in the village, they have been almost entirely confined to pottery. One tomb produced seven black-glazed kylikes with a band of palmette and lotus-bud pattern outside, but only two are unbroken. From the same tomb came a black-figured kylix with a horseman and another figure in the centre, and a black-figured lekythoid vase with four figures on the body and two smaller ones on the shoulder. Two more black-figured kylikes have also been found, the one with little figures on the rim, the other with a band of figures outside. Important is a red-figured kotyle, in fragments, but complete: on the one side a figure holding a *thyrsos*, with an altar behind; on the other a figure holding torch and *patera*, of the later fifth-century style, and inscribed *καλος* and *καλε*. Unique in our experience are the fragments of a large Kypriote *diota* with artist's signature in Kypriote characters. Two white and black lekythoi, the one with palmettes, the other with ivy pattern, may also be mentioned. Minor variations from the ordinary types are two broken circular lamps with red animal-figures round them; a late, but not inelegant red-glazed three-handled pot with lid; a lamp of red and black glazed ware in the form of a duck; and a glass cup bearing the word *Εὐφροσύνη* in relief.

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## EUROPE.

### GREECE.

**ATHENS.**—*Theatre of Dionysos.*—At the second February meeting of the German Institute in Athens, Professor Dörpfeld gave an account of the latest excavations in the theatre of Dionysos. They were made in the

upper part of the theatre and are still going on. There are traces of a road and buildings on the site before the time of Lykourgos. Herr Schneider spoke of the single objects discovered, notably, part of an oinochoë with a bacchic scene and a double inscription: *Χσενοκλῆς ἐποίησεν*, and *Κλεοσοφὸς ἐγράφεν* in pre-Eukleidean letters.—*Berl. phil. Woch.*, 1889, Col. 454.

*The earliest Attic public decree.*—In the *Arch.-Epig. Mitth. aus oester.-ungarn* (1888, I, 61–5), Gomperz restores this important inscription as follows:

Ἐδοχσεν τοῖς δέμοις· τ[ὸς Σα]λαμ[ί]να κλέροι λαχόντας  
οἰκῆν ἐ<α>(ς) Σαλαμινί[αι, μέ]λ(λ)αι[δὲ χσὶν τοῖς Ἀθηναίοι-  
σι τε[λ]ῶν καὶ στρατ[εύ(ε)σθ]αι; τ[ὸν δὲ λαχόντα κλέρον μ-  
ὲ μ[ισθ]ῶν. εἰ(μ) μὲ οἰκ[εῖ] Ἡο γε]ο[μóρος αὐτόθι, τὸν κλέρο-  
ν δὲ μισθοῖ, ἀποτ[ί]νεν καὶ τὸν μισθόμενον καὶ τὸν μ-  
ισθόντα, Ἡεκατ[έ]ρο Ἡολόκληρα τὰ διῆμολογεμένα  
ἐς δ[ε] μóσιον[ν, ἐσπράτ(τ)εν δὲ τὸν αἰεὶ ἄ-  
ρχο[ν]τα εἰαν [δὲ μὲ γεοργεῖ, τὰ πρόβατα-  
α δ' ἐ[κτ]όπια π[οι]εῖ, ἀποτίνεν αὐτὸν: τ-  
ριά[κ]οντα: δραχμὰς Ἀτ(τ)ικὰς, ἐσπράτ(τ)ε-  
ν δὲ τὸν ἄρχον[τα αἰεὶ καὶ καταβάλλ(λ)-  
εν: [ἐπ]ὶ τῆς β[ολ]ῆς.

“The people has decreed as follows: Those to whose share land at Salamis has fallen by lot shall become residents in the territory of Salamis, though they must give taxes and war-service with the Athenians, and must not lease the field. If the lot-owner be not himself a resident but rent his lot, then the lessee as well as the lessor shall each pay the total amount of the lease as a fine into the public treasury, and the archon for the time being shall collect the fine. If any one do not cultivate his lot of land but removes from it its cattle, he shall pay 30 Attic drachmas as a fine; each time the archon for the time being shall collect and deposit the fine.” This important archaic inscription had already been treated by Köhler, Kirchhoff, and Foucart.—*Berl. phil. Woch.*, 1889, Col. 362–3.

EXCAVATIONS ON THE AKROPOLIS.—The excavations have now been advanced to within a short distance of the Propylæia. The soil examined in the temenos of Artemis Brauronia was rather thin, and since the Persian wars it had not lain undisturbed. A curious bronze ring, 0.77 m. in its outer diameter and with an interior diameter of 0.66, was brought to light: attached to the inner edge by its feet and standing upright in the middle of the ring was an image of the Gorgon cut out of a thin metal-plate. The Athena represented in the Ἀρχ. Ἐφημ. (1887, No. 4) is a somewhat similar figure. The whole seems to have formed the metal part of a leather shield, but it has not yet been cleaned sufficiently to make this certain. A marble

torso of a seated youth wearing a chlamys was the chief piece of statuary discovered. It is about half life-size and of third-century workmanship. Besides this, there was found an archaic marble head of Medousa. It is of more than life-size, and the back part is broken off, so that it may possibly have come from a relief or metope. In these excavations were also found several important inscriptions. A piece of one of the annual inventories of the treasure of Athena Parthenos belongs just before the year 398/7, as it mentions a gold crown dedicated by the Spartan Lysandros as being unweighed, while the inventory of 398/7 gives its exact weight. Another crown dedicated by a certain Lamptreus is mentioned in this new inventory along with other offerings of his, but in the inventory of 398/7 this is missing from the list of his gifts, thus leaving the presumption that it had in the meantime become so damaged that it was melted down. Two decrees of the second half of the fourth century and one of the early part of the third century were also found. This last gives us the name of a hitherto unknown archon, *Ouvios*; and belongs to the time when a committee on finance termed *οἱ ἐπὶ τῇ διοικήσει* is just coming into notice in the Athenian decrees. Two archaic inscriptions on bases that supported votive offerings to Athena conclude the list of epigraphic finds. One of them belongs to a certain Euangelos, who seems to have been a member of a rich Athenian family, and whose son erected on the Akropolis the wooden horse of which Pausanias speaks. Part of a fluted column bearing the name of the artist Endoios concludes the list of recently-found inscriptions. Another piece of the same column has been already published (*C. I. A.*, iv. 2, No. 373) and contains the name of Philermos. The letters still retain traces of red color. The name of Endoios thus occurs for the second time in an inscription. The conjecture of Loeschke, that Endoios comes from Ionia, seems also to receive confirmation, because the inscription is written in Ionic characters and is joined with a name ending in *-ερμος*, such as seems to have been quite common in Ionia.

The destruction of the mediæval walls at the entrance of the Akropolis is still going on, and the pieces of ancient architecture and cut-stone strewn over the Akropolis itself are being put into better order.—*Ἀρχ. Δελτίον*, December, 1888.

CENTRAL MUSEUM.—*Additions during December, 1888.*—The National Museum has been increased by the addition of some 100 very interesting terracottas from **TANAGRA**. Notable among these terracottas are, (1) a woman seated on a rock and wearing a veil and chiton reaching nearly to her feet; the chiton still retains traces of blue coloring: (2) a group of two girls playing the game *ἑφεδρισμός*, in which one carries the other on her back; the one who carries the other still retains vivid traces of blue upon her chiton: (3) an infant rolled up in a himation: (4) a youth with a cock

under his arm. (5) One very peculiar statuette is formed after the xoanon type: the body is a simple four-sided block, and is adorned with maeander and anthemion ornaments in black color; the face and the high polos are both touched up with black, and, on both sides of the head, locks hang down on the chest: the whole is in fine state of preservation and one of the best examples of its kind. (6) Another statuette of similar form but not so well preserved has the shagginess of the hair on the chest represented in a plastic form, and the polos has a circlet and a star also represented in clay. (7) A statuette of a woman shows her drawing a fillet from a box: her hair still shows traces of reddish paint, and her raiment various other colors. (8) Statuette of a partly draped youth, holding a *φιάλη* and a lyre. (9) Another statuette shows a girl resting chiefly on the left foot, and with the right hand holding her long chiton gracefully up to her throat. (10) Several statuettes of satyrs reclining, and others dancing, form the more grotesque side of this collection. (11) A statuette of an old woman and a child is one of the most attractive and best executed pieces. Two of the statuettes have movable arms. There are several figures of horsemen with and without shields, and the usual Greek animals are also represented, *e. g.*, horses, goats, bulls, lions, cocks, ducks, and various birds whose species it is impossible to identify: one of the birds carries two of its young under its wings. Tragic masks and mythological subjects are also sparingly represented. In this group of figurines from Tanagra there are an unusual number of men, perhaps about one-fifth of all the statuettes; and so, too, the number of animals is strikingly large.

A beardless marble head of a Roman emperor found near the **OLYMPIEION** and ten sepulchral reliefs from the **PEIRAIEUS**, also, were brought in; also, gifts of some coins of **ASIA MINOR** and of terracotta statuettes were received. The objects found in the excavation of the **ASKLEPIEION** which have been hitherto stored on the south side of the Akropolis were transferred to the Central Museum. The remains of Byzantine sculpture from the **AKROPOLIS** have been also carried thither, and will form the nucleus of a collection of Byzantine antiquities. Duplicates of architectural remains found in **OLYMPIA** have been recently turned over to the German School for shipment to Berlin.—*Ἀρχ. Δελτίον*, December, 1888.

**PRESERVATION OF THE COLORS OF PAINTED STATUARY.**—At the request of the General Ephor, P. Kabbadias, a committee consisting of Professor G. Krinos of the University and Privatdocent O. Rousopoulos have made investigations in regard to preserving the colors of painted statuary, and to cleaning statuary and bronzes. A solution of one part of caustic soda in two parts of water was found to fasten the color more firmly to the stone, and, in the case of poros stone, to make the stone itself harder. This solution made the red color rather deeper but not so much

as to militate against its use. The red color was found to be usually oxide of iron, but sometimes cinnabar was used instead, and this, if not treated, became dim under the influence of light. The blue color of statuary usually consists of carbonate of copper, and green bihydrated oxide of copper, along with a trace of oxide of iron. For removing hard accretions from such statuary, careful rubbing with a stick of wood was recommended. Bronze objects, if only slightly corroded, could be cleaned by a solution of soap or of weak potash, and then, after brushing and drying, they should be varnished with some resinous solution. If they are deeply covered with red oxide of copper, they must be treated with a weak solution of hydrochloric acid. By applying these processes to some of the bronzes from the Akropolis, they uncovered several inscriptions on votive offerings to Athena and Hekate.—*Ἀρχ. Δελτίον*, December, 1888.

**REMAINS OF A CHRISTIAN CHURCH.**—The excavations under the Parthenon have led to the discovery of a subterranean vault forming part of an early Christian church: some tombs have been found.—*Chron. des Arts*, 1889, p. 132.

**DAPHNION** (road to Eleusis).—The walls of the Byzantine church have been recently buttressed, and the tiling of the roof mended. An artist has been sent for from Italy to repair the mosaic-work of the church, which chiefly consists of the famous Christos Pantokrator. An earthquake occurred shortly after the walls had been strengthened, but did no damage; though, had it happened while they were in their previous condition, it would have wrought serious harm.—*Ἀρχ. Δελτίον*, Dec. 1888.

**MANTINEIA.**—Just before the conclusion of the excavations here by the French school, a marble statuette was found which is reported to be an image of Telesphoros.

**TEGEE.**—Excavations tried on this site by the French School brought to light two headless draped statues and other antiquities.—*Ἀρχ. Δελτίον*, December, 1888.

**DELOS.**—In excavating at Delos, MM. Doublet and Legrand, of the French School, have discovered two statues of women and the bronze foot of a Roman statue, with several inscriptions, amongst them being one of more than a hundred lines, containing the account of expenses relating to the temple.—*Athenæum*, May 18.

**OLYMPIA.**—The *Norddeutsche Zeitung* of March 10 announces that the Federal Council has had brought before it a project of law approving an arrangement regarding the excavations of Olympia which has been concluded between Germany and Greece. It has been referred to a committee.—*Chron. des Arts*, 1889, p. 83.



## ITALY.

**AN ARCHÆOLOGICAL SOCIETY.**—The project for the constitution of an Italian Archæological Society has been published. Its seat is to be at Rome: it will publish a monthly bulletin and an annual volume of memoirs with plates. The Society will be composed of patrons and ordinary members, the latter paying an annual fee of 40 francs.—*Cour. de l'Art*, 1889, p. 109.

**ALATRI.**—*A Latin Temple.*—In order to second the desire of the German Institute, that topographic and architectural studies should be finished among the ruins of the ancient temple regarding which the Berlin architect Bassel wrote in the *Centralblatt der Bauverwaltung* (1886, p. 197, 207), the Government has given orders to undertake new researches. The site explored is S. of the city, in the property of Count Stampa called *La Stanza* or *Torretta*. The result has been the uncovering of the entire area of the temple and the collecting of elements belonging to the terracotta cornice. It has been ascertained that this temple in its ornamental members is entirely similar to the temple of *Lo Scasato* (temple of Juno), discovered on the site of the ancient Falerii (see *JOURNAL*, vols. III, pp. 460–7, IV, p. 503).—*Not. d. Scavi*, 1889, p. 22.

**BRACCIANO.**—*Discoveries on the site of Forum Clodii.*—On the small tableland rising about three kilom. from Bracciano, called S. Liberato, many remains of ancient buildings have come to light. Bracciano and S. Liberato are on one of the branches of the Via Clodia. At S. Liberato it is crossed by another important ancient road. On the site are large blocks of peperino and marble, revetments, bases, columns, and fragments of marble friezes and architraves. To be noticed are a headless female statue, like the so-called Pudicitia of the Vatican; a bearded head, over life-size. Some inscriptions certify the conjecture, that this is the site of Forum Clodii.—*Not. d. Scavi*, 1889, pp. 5–9.

**BOLOGNA.**—*Count Gozzadini's gift.*—This eminent archæologist, who recently died, left to the city of Bologna his fine library, his family archives and his collection of arms.—*Cour. de l'Art*, 1889, p. 109.

**CAPUA.**—*New Oscan Inscriptions.*—On the site of the famous sanctuary of Capua Vetus, there have been found a number of new Oscan inscriptions. Two of these are given a preliminary publication by Franz Bücheler in the *Berl. phil. Woch.*, 1889, col. 458–9, with a Latin equivalent.

## I

ek. iuhil. Sp. Kaluvieis  
inim fratrum muinik. est  
fisiiais pumperiais prai  
mamerttiaias pas set kerssi-  
asias L. Pettieis meddikiai fufens.

Hoc donarium Sp. Calvii  
et fratrum commune est  
Fisiis decuriis, ante  
Martias quae sunt, epulares  
L. Pettii magistratu fuerunt.



## II

Diuvilam Tirementium Magiium  
sulum muinikam fisiais  
ciduis luisarifs sakrvist  
iuk destrst.

Donarium Terentiorum  
Magiorum omnium commune  
Fisiis idis loesaribus sacra-  
bit (hostia): id dextrum est.

**NEMI.**—*Temple of Diana.*—In December, two new constructions were discovered east of the sacred area. The first is rectangular, 5 met. long and 4.10 wide. The walls are of *opus reticulatum* with pilaster strips of *opus quadratum*. It is contiguous to the long east side of the area, and seems to have been originally a portico with *peperino* pilasters or even a piscina. Subsequently it was divided up by building walls between the pilasters. In the *débris* which filled the hall to the height of six meters were found slabs of marble and pieces of painting fallen from walls and ceiling. The second construction has the characteristics of a calidarium or sudatorium; the pavement being suspended over the hypocaust by small pilasters a half-foot high, and having arrangements for the circulation of warm air. The bricks found here have names that seem to be of the time of M. Aurelius and Commodus.—*Not. d. Scavi*, 1889, pp. 20–22.

**OSTIA.**—The work of joining the excavations of 1881–86 with those of 1888 by the uncovering of the intervening space was carried on. The wall that enclosed in the east the large square of the theatre was adorned with a portico of brick columns under which were the offices of the principal corporations of arts and trades. Following this along a further length of 51.32 met. has led to the discovery of a spacious straight street which evidently joined the quarter of the theatre with that of the Porta Romana. To the west of this are edifices that have the character of public buildings. One of these is the Stazio Vigilum or police station. The *statio vigilum* measures 41.55 by 69.48 met. There are two entrances on each side, corresponding to the height of the peristyle. They are elegantly decorated, in the Severian style, with cornice, tympanum, pilasters, capitals and bases cut in red and yellow brick, and well preserved up to the imposts of the arches. The members of the tympanum had fallen, but have been recovered. The exploration of the interior has just commenced, and has already led to the discovery of a lower cell, like a prison. The site has evidently never been excavated and is full of important historical documents. The plan and general arrangement recall those of the atrium of Vesta, especially on account of the great space given to the central peristyle, which occupies 27.40 met. out of a total width of 41.46. The s. door leads, through a vestibule, 5.65 by 3.40 met., into the peristyle composed of piers 1.20 by 0.72 m., with a spacing of 3.10 m., and a covered space 4.30 m. wide. Against each pier is a marble pedestal. The two already discovered bear fine inscriptions: one, dated Apr. 4, 211 A. D. under the consuls Gentianus and Bassus,

is dedicated to Antoninus Pius; the other, dated Feb. 4, 239 A. D., is dedicated to Gordianus. The points ascertained from these inscriptions are as follows: (1) the company of the *Vigili* sent from Rome to do police service in Ostia formed a special *vezillatio*; (2) the title assumed by the local commander was *præpositus vezillationis*; (3) this local command was usually given to the tribune of the cohort that furnished the detachment; (4) the Ostia detachment formed the majority (4) of the entire cohort; (5) in the third century, the detachment was taken from the VI cohort; (6) the casern at Ostia could lodge four companies, or six hundred men. The smaller w. side of the atrium has a portico partly of brick pilasters, partly of columns of *portasanta*; before the central columns are two marble pedestals, one of which bore a statue of Septimius Severus, the other that of Caracalla. At the corner opposite to that of Gordian already described, was another base with an inscription to his wife, the Empress Furia Sabinia Tranquillina.—*Not. d. Scavi*, 1889, pp. 18-19, 37-43.

**PIACENZA.**—A municipal Museum attached to the Passerini-Landi library is being organized in the ex-convent of the Jesuits of San Pietro. It contains, among other things, a collection of about six thousand coins and medals, including the complete series of the coins of Placentia. The library possesses a fine series of illuminated choral books and antiphonaria and the psalter of Queen Angilberga.—*Cour. de l'Art*, 1889, p. 109.

**POMPEII.**—Excavations have been carried on with activity to the s. of the public forum behind the *Curiae*. The most important discovery is that of an elegant small bathing-establishment, remarkable for its beautiful decoration of marble slabs. The palaestra is of graceful architecture, and is decorated with fine figures of athletes. On the main wall is represented a contest, and on each of the side pavillions a single athlete, the one on the left scraping his forehead with a strigil. In the centre of the façade is an athlete crowned by Victory, with another on each of the sides; that on the right, which alone is preserved, is scraping his side. The socle of this beautiful work has a marble base with white ground like the walls, to which are addorsed figurines imitating bronze statues. Some of these are especially interesting, *e. g.*, a graceful Mercury, a discobolus and a seated figure (judge of the palaestra?). Near the furnaces were found some beautiful silver cups, and tablets containing a contract by which Poppaea Notae sold two young slaves to Dacidia Morgaridis.—*Cour. de l'Art*, 1889, pp. 110-11.

**POZZUOLI.**—On the road from Pozzuoli to Baiae, came to light part of a large room constructed of alternate layers of tufa and bricks. It is rectangular in shape, and has, on one of the wider sides, an apse which still preserves part of its semi-spherical vault. The walls are covered with white stucco decorated in Pompeian style with colonnettes, festoons, lines, *etc.* On the r. of the apse is a standing female figure with a basket of fruit and

flowers, and further on a beardless man seated and holding a lance in his right hand, and a cap in his left. Under the cornice is a frieze in which griffins, sea-horses, fishes and human figures are given in relief. Under this is another zone containing only a landscape.—*Not. d. Scavi*, 1889, p. 43.

**ROMA.**—*Forum of Augustus.*—The continuation of the excavations on the right of the *Arco dei Pantani* led to finding remains of decorative sculpture which include all the decorative members of the building and are carved with perfect artistic skill and taste. There are columns of *giallo antico*; sections of columns of Greek marble from the peristyle of the temple of Mars Ultor; two Corinthian capitals; friezes, cornices, corbels, *lacunaria*, etc. Several fragments of the inscriptions placed on the bases of the statues erected by Augustus have come to light. On account of their fragmentary condition, only one of these could be reconstituted. It was recognized by Lanciani to be the *Elogium* of Appius Claudius Caecus, a copy of which had been found at Arezzo. A beginning has been made in uncovering the portico which shut in the left hemicycle across its diameter, and whose bases are still in place. The pavement of imported marble continues to be found in the whole area.—*Not. d. Scavi*, 1889, pp. 33–4.

*Arenaria and tombs at the Tre Fontane.*—In the *pozzolana* excavations at *Ponte Buttero*, near the Tre Fontane, an ancient sand-pit or *arenarium* was found, with the lamps still in place. Various tombs were found, some built a *cassettone*, some cut in the rock; in the former were found ten imperial coins. More important was the finding of a well-tomb for inhumation, like those on the Piazza Vittorio Emanuele. Among its archaic contents, three pieces were of especial interest. One is a kind of flask in the form of a truncated cone with a mouth like that of an *oinochoë*. The second is almost a semi-spherical two-handled cup on a broad cylindrical base, perhaps imitation archaic. The third is decidedly archaic—a cup ornamented with rude channels made with the finger in the soft clay.—*Not. d. Scavi*, 1889, p. 36.

*Statue of a Muse.*—In the new Via Arenula, at a depth of 3.50 met., there was found a beautiful colossal female statue, placed on an ancient pavement of large marble slabs. The figure is seated on a rock: her right arm, left hand and head (which was of a separate piece) are gone. The close-fitting tunic with half-sleeves is covered with a himation whose folds are treated with breadth and at the same time with grace. The limbs are crossed, and there are sandals on the feet. It evidently represents one of the Muses.

*A Frieze.*—In the Vigna Palomba, in *Regio XIV*, two pieces of an ancient marble frieze, 0.20 met. high, were recovered from a wall. On one piece are two centaurs, one playing on the double tibia and one on the lyre. On the back of the latter stands an Eros with an arrow in his hand.

In front of the centaurs is a lion ridden by an Eros. On the second fragment are two genii between whom is a large vase full of flowers and fruit. They are semi-reclining, and each bears a basket of fruit resting on his knee.—*Not. d. Scavi*, 1889, pp. 34-6.

*Industrial Exhibition of Keramics and glass.*—The series of exhibitions organized yearly in Rome under the auspices of the Artistico-Industrial Museum, since 1885, have been very useful and successful. The first exhibition, in 1885, was of works of carved and inlaid woods, retrospective and contemporary: the second, in 1886, was of works in metal: the third, in 1887, of textiles—each more successful than the previous. The present and fourth exhibition is of keramics and glass. The object is to give as complete as possible a survey of the products of these branches of art from the very beginnings, developing especially the most flourishing periods of Etruria, Greece, Rome and the Renaissance. The director of the Association, Professor Erculei, has published a paper in the *Nuova Antologia* of April 16, entitled *L'Arte Antica della Ceramica e l'Attuale Esposizione di Roma*, in which he calls attention to the most important features of the exhibition. Cf. letter of G. Raimondi in *Courrier de l'Art* of April 26.

**SUSA** (near).—*Coins found at Mompantero.*—A lot of Roman coins of the second century of the Empire, about 450 in number, were found near Susa. They are not gold, silver or bronze, but of that tinned brass or pseudo-bronze composition which had forced currency for some time, and led to the reform of Diocletian. They include the years 247-268, and belong in great part to the Emperors M. Julius Philippus jr, Trebonianus Gallus, and Gallienus. It is peculiar, that, while the obverses usually present the ordinary type, the reverses have every variety of emblems and legends heretofore known. There is nothing later than Gallienus.—*Riv. Numis. Ital.*, 1889, p. 130.

**TORINO.**—*The Art of Piedmont.*—The Piedmontese Society of Archæology and Fine Arts in Turin has decided to establish an affiliated society for the purpose of making and publishing drawings of the early fresco-paintings preserved in many parts of the province. This is expected to show that Piedmont had an original and meritorious art. This is also the case for architecture and sculpture, as has been shown by some recent publications.—*Cour. de l'Art*, 1889, pp. 109-10.

**VELI.**—*Excavations in the city and necropolis.*—The Empress of Brazil has been undertaking excavations in search of monuments, both Etruscan and Roman. The men were thus divided into two squads, one exploring the area of the city, the other the hills of Picazzano, containing the Etruscan necropolis. Within the city no important result was reached. The fact that large tracts are without signs of building would show, (1) that a large part of the Etruscan inhabitants lived in cabins, as at Antemnae, Fidenae,

*etc.*; (2) that the Roman Veii occupied about one-tenth the area of the Etruscan city, being situated at the easternmost point. An Etruscan building of irregular blocks of tufa was found—perhaps a private house.

The excavations in the necropolis were more successful, though all but one of the tombs examined had been violated in recent times. The one found intact was closed by the usual *macigno*, and entered through a vestibule. The chamber measures 3.05 by 3.45 met., and is covered by a low-arched vault and surrounded on three sides by a wide bench for the two bodies found, while others were not buried but burned, and the ashes placed in urns. 19 vases were in position.—*Not. d. Scavi*, 1889, pp. 10–12.

The continuation of the excavations is described in the Feb. number of the *Scavi*. Seven tombs were uncovered, none of them intact. No. III is a superb unfinished tomb, preceded by a vestibule, covered by a low cylindrical vault supported by two Doric piers. Nos. IV and V had fallen in, and contained only common objects. In the interior of the city, a notable discovery has been made on the isthmus that led from the city proper to the acropolis. Here was found a vein of votive terracottas, carelessly strewn over the slope of the isthmus that descends towards the Cremera. They were placed on the bare rock, but afterwards covered up with a layer of earth about 1.25 met. high. As the discovery was hardly begun when the report was written, only a summary notice could be given. During the first three days, however, not counting numerous fragments, there were found: 40 veiled female heads of life-size; 10 similar heads in profile; 4 unveiled male heads; 11 hands; 4 double feet (fragments of statues); 18 feet; 1 female statue of life-size, the left hand and arm being veiled in the peplum, and the right hand extended; 8 parts of statues similar to the above, modelled expressly so as to be joined together, each statue being formed of three pieces; the upper half of a fine male statue; three torsi modelled expressly without head or arms; 12 figurines of oxen; 1 of a sheep; 1 of a pig; 3 human legs; *etc., etc.* Among the terracottas were found also: a *quadrans* with the type of the hand and the two *semi*, an *uncia* with the type of the helmeted Minerva and the beak and the legend *Roma*, an uncial coin of Southern Italy, and a piece of *aes rude*. Excavations made on another site inside the city resulted in the discovery of remains of a Roman building in which several pieces of sculpture, architectural decoration, and other objects, came to light.—*Not. d. Scavi*, 1889, pp. 29–31.

**VETULONIA.**—From the province of Grosseto comes news of a rich discovery of gold ornaments at Vetulonia, in one of the circle-tombs peculiar to the necropolis of that place (so called because surrounded by a circle of stones), and dating from the VII cent. Between two layers of cork-wood, were found four bracelets of gold-band exquisitely worked in fili-

gree, three gold brooches, an amber necklace consisting of figures of nude women and of crouching Egyptian dog-headed animals, two bronze chain-necklaces, several amber brooches, others of bronze and iron, a very original earring in bronze and many fragments of bronze vessels, 27 double-faced earthenware cylinders, with vases of fine red clay. Amongst the stones with which the trench was filled were found two bronze bits for horses, ornamented with the human figure of very primitive design; four bronze rings for traces, and two bells belonging to the trappings—all things appertaining to the *biga*, and not commonly found in a tomb where female ornaments abound. Within one of the bracelets some human teeth were found, though there were no remains in the tomb of the burnt bones of a corpse.—*Athenæum*, May 4.

### SICILY.

**SICILY UNDER THE ROMANS.**—In the *Archivio Storico Siciliano* (XIII, 2-3), Professor E. Pais gives a voluminous treatise on the history and administration of Sicily under the Roman dominion. In it the greater part of the cities and towns of the island are studied in regular order, with a view to determine whether their existence continued at this time. The evidence adduced is mostly of an archaeological character, and in many cases quite new. It is a very important work, though but preliminary to a large work on the history of Sicily promised by the writer.

**AUGUSTA.**—*The necropolis of Megara Hyblaia.*—Certain clandestine excavations in the commune of Augusta have led to the discovery of some ancient tombs of the vast necropolis of Megara Hyblaia. They are almost all monolith sarcophagi, lying near the surface, thus explaining the ease with which they were devastated. Exceptions were two tombs of unusual size, built of square masses of calcareous tufa, of great size and well joined together. A portion of the contents was stolen. Professor Orsi saw, at a jeweller's in Syracuse, the following objects from these excavations: two silver fibulae; two simple silver earrings; a silver ring with an imitation scarab; fragments of silver hair-pins, of a silver necklace; and two figurines of nude Seilenoi, one stooping and the other reclining. The museum of Syracuse has recovered, mainly, unvarnished vases of local workmanship; small aryballoi and bombilioi of Corinthian style; a Phoenician aryballos; a large vase like an Attic amphora of the advanced black-figured style. This vase is 37 cent. high, and has a rich decoration on the neck and two subjects on the body—one, of two armed figures accompanied by two attendants; the other, a scene of combat. Period c. 500 B. C. Megara was destroyed in 482. Three small lekythoi have black figures on a red ground: (1) an agonistic scene with two armed combatants and two agonothetai; (2) a bacchic scene of a female dancing with the thyrsos between two Satyrs.



Finally, there was a cylindrical ossuary of bronze plate with hemispherical cover, like others found at Megara and at Fusco near Syracuse.

On the site of the discovery there were found, besides the tomb, some octagonal piers, three of which still remain in position on three bases. They are of uncertain character and use and should be carefully studied.—*Not. d. Scavi*, 1889, pp. 45-6.

#### CHRISTIAN ANTIQUITIES OF ITALY.

**FRENCH ARTISTS IN ITALY.**—In the *Amides Monuments* (1888, 2), M. Eug. Müntz publishes a memoir on the French artists of the XIV cent. and the propaganda of Gothic style in Italy. Among the French architects who worked in Italy are: Jean Deynardeau, Jean de Reims, Hugolin de Flandre, Veranus de Brioude, Guillaume Colombier, Nicolas de Bonaventure, Pierre Loisart, Jean Compomoso, Jean Mignot. Among the sculptors are: Jean de France, Roland Raniglia, Guillaume de Véry, Anex Marchestem. The painters are: Jeaninus de Franzina, Frederic Tedesco. The metal-workers, several of whom worked at the court of the King of Naples, are: Étienne Doscerre, Guillaume de Verdelet, Richelet de Ausuris, Jean de Saint-Omer.

**PAVIA.**—*Certosa: Discovery of the body of Jan Galeazzo Visconti.*—The tomb of Jan Galeazzo Visconti and Isabelle de Valois has been found in the Certosa of Pavia, and opened. The skulls, covered with crimson velvet, are well preserved, and the garments are of gold tissue. There were found with the bodies: a sword, a poniard, gilt-bronze spurs, and a majolica vase with the arms of the Visconti.—*Cour. de l'Art*, 1889, p. 120; *Academy*, May 4.

**ROMA.**—*Drawings of early Mosaics.*—Herr Ficker presented at recent meetings of the German Institute (Dec. 21 and Jan. 4) photographs of drawings in *Codex Escorialensis* A-11-7, which reproduce, by the hand of a draughtsman of the last years of the XV century, many of the monuments of Rome. Interesting for Christian archaeology are two drawings of early mosaics on the *recto* and *verso* of fol. iv. The first, called merely *musaicho*, represents a shepherd in chlamys and paenula, with crossed legs, among oxen; in the second zone, an aviary or *ἐρνιθοτροφεῖον*; and finally a shepherd caressing two sheep: these are the principal motives of the decoration of the left apse of SS. Rufina and Secunda, repeated in that of San Clemente (De Rossi, *Mus. Cr.*, v-vi, f. 1-2). The drawing confirms De Rossi's conjecture regarding the drawings of *Cod. Vat.* 5407, and, with Panvinio's notice (*De praec. Urbis basil.*, p. 158), gives material for a reconstruction of the mosaic. The other drawing is marked *tutto musaicho in santa ghostanza*, and throws full light on the famous cycle of mosaics at S. Costanza: there were three zones, two of them with historical scenes, the lower of the Old and the upper of the New Testament. By this means,



comparing the drawings of Francesco d'Olanda, Sangallo, and others, the mosaics may be restored (De Rossi, *Mus. Cr.*, xvii-xxiii, f. 5 *sqq.*). The attempt at reconstituting the entire cycle has been made by De Rossi, who presented his drawings at a subsequent meeting of the Institute (Feb. 1).—*Bull. Ist. Germ.*, 1888, iv; 1889, i.

*Palace of the Senators, Capitol.*—A part of the ancient decorations of the xv cent. have come to light on the façade of the palace of the Senators on the Capitol. These decorations were simply covered up, in the xvi cent., with a coating of mortar and one of painting. Even the shields of the senators have been found, a Roman coat of arms with the crown of Anjou, which is thus dated as a work of the xiii cent.: some reliefs preserve their original painting.—*Chron. des Arts*, 1889, p. 116.

*Discovery of a xiii-century Fresco.*—In removing part of Michael Angelo's façade on the Roman Campidoglio, a fresco of the thirteenth century has been found, representing the Madonna and Child admirably executed, it is said. It will be placed in the Capitoline Museum.—*Athenæum*, May 18.

**TARANTO.**—*The gold cross of St. Cataldus.*—Professor Mahaffy writes: "Here is a rediscovery of a precious Irish relic in Southern Italy. Searching Taranto lately for traces of the books and other remains of St. Cataldus, who founded the church there, I was shown an ancient simple gold cross (set in a large gaudy one), which was taken from the breast of the saint when his body was raised and turned into relics in the eleventh century. Johannes Juvenis tells of this discovery, and says the saint's name was on the cross in the letters c. t. This I found inaccurate. The characters were quite plain, CĀALDUS RA: and, on the downward limb of the cross, a combination of letters with a line drawn over them reading apparently CHAV, but all so brought together that I was at first taken in by the reading CHRISTI adopted by the clergy in the church. Having drawn the thing carefully, I found, by consulting the 'Lives of the Saints,' that Cataldus before he went abroad had been made Archbishop of *Rachau* in Ireland, and was known as *Rachaensis*. Here, then, was the solution! But the odd thing is that Colgan and other authorities, being unable to find any such diocese in Ireland, have been emending the text of Johannes, and reading *Rahan* or some such word. The letters on the cross confirm the old author, and leave us a record of an ecclesiastical foundation apparently not otherwise known. The saint cannot date later than the seventh century; tradition at Taranto says the fourth: further research disclosed to me that Ussher ('Works,' vol. vi. p. 306) had learnt the truth about the cross from the epic poem of Bonaventura Moronus called *Cataldias*, or rather from the notes on this poem in the edition of Bartholomæus Moronus (Rome, 1614). The poet says the cross was *jewelled*, which is false. The commentator describes the cross as plain gold; he does not

notice the line of abbreviation over the last syllable, but adds that the present larger cross, in which it is now set, was made for it in the year 1600 by Joannes de Castro, a famous Spanish archbishop of Taranto."—*Athenæum*, May 25.

## FRANCE.

**GRANTS FOR ARCHÆOLOGY.**—The Minister of Fine Arts has asked the Chamber for a supplementary credit of three millions and a half for different expenses in the museums. 15,000 fr. are for the creation of a third Dieulafoy Hall in the Louvre for the smaller antiquities from Susa—bas-reliefs, architectural fragments, ceramics, bronzes, arms, and statuettes. 15,000 fr. are for the cleaning of the works of art decorating the public gardens and parks. 10,000 fr. are for a new Egyptian gallery in the Louvre.—*Chron. des Arts*, 1889, p. 84.

**MONTEVILLIERS** (Seine-inf.).—*Injury to the church.*—This church is mentioned in a chart of 1241. In the xv cent., the nave was enlarged, the six n. chapels and the new portal constructed. The roof of both Romanesque and Gothic naves has been destroyed, and also part of the fine Romanesque tower on the façade.—*Rev. Art. Chrétien*, 1889, p. 274.

**PARIS.—LOUVRE.**—M. Courajod calls attention, in the *Chronique des Arts* (1889, p. 93) to a very important work of Spanish art of the Renaissance recently acquired by the Louvre. It is a crucifixion in which the figure is 33 cent. long and modelled in terracotta with extraordinary delicacy and perfect anatomical knowledge, while the head is extremely noble. The cross is of wood. The well-studied drapery is in the Flemish style. The entire figure is painted. This work belongs to the School of Seville, and probably is by the hand of its famous artist, Martinez Montanez.

**MUSEUM OF SÈVRES.**—The President of the Republic has received from the King of Corea a box containing two porcelain bowls of Corean manufacture dating from the XIII century. These invaluable works have been placed in the Sèvres museum.

**MEDLEVAL ART AT THE EXPOSITION.**—An exhibition of church-treasures will take place at the Trocadero during the entire period of the Exposition. The greater part of the prelates have adhered to the project. Among the principal treasures promised are those of Reims, Sens, Limoges, Obazine and Cinques, which contain pieces of extraordinary historic and artistic value. The walls of the exhibition galleries will be covered with ancient tapestries.—*Chron. des Arts*, 1889, pp. 83, 98.

**SALIGNY (Allier).**—*Numismatic discoveries.*—An important discovery has been made here of a lot of more than 300 Roman Imperial *denarii* in fine preservation. There are some rare reverses, some pieces of Balbinus, Pupienus, Geta, some types of empresses, especially of Salonina, and a certain quantity of coins of Saloninus with the goat Amaltheia and the

legend IOVI CRESCENTI. In the same department were found two military strong-boxes, hidden under ground in the time of Diocletian. One contained more than 80 kilogr. of small bronzes, in superb preservation, of Aurelian, Claudius Gothicus, Quintillus, Constantius, etc. The finest were added to the collection of M. Perot of Moulins. Among the rarities were coins of Allectus, Quietus, Carausius, Magnia Urbica, Carus and Carinus, some rare reverses, and many coins struck in Gaul.—*Riv. Numis. Ital.*, 1889, p. 131.

#### GERMANY.

**BERLIN.**—*New Museums.*—Two new museums are to be erected at Berlin, says the *Chronique des Arts*, near the existing museums, and to be severally appropriated (1) to pictures and sculptures of the Renaissance, and (2) to the sculptures brought from Pergamon and to other antique sculptures.—*Athenæum*, May 18.

**BONN.**—In the church of the Franciscans, the removal of whitewash has disclosed the existence of a number of scenes painted in fresco and dating from the middle of the XIV cent.—*Chron. des Arts*, 1889, p. 93.

#### AUSTRIA-HUNGARY.

**SZILAGY-SOMIYO** (Hungary).—*Treasure.*—There have recently been placed on exhibition in the National Museum of Buda-Pesth, the precious objects found by a peasant and designated under the name of the *treasure of Szilagy-Somiyo*. There are 29 pieces. Among them is a princely set of jewelry, of the end of the IV cent.; three massive gold goblets, decorated with enamels; a man's gold bracelet; clasps with precious stones, and two gold shoulder-ornaments.—*Cour. de l'Art*, 1889, pp. 145-6.

**VIENNA=VINDOBONA.**—*The Roman city.*—Various interesting discoveries have been made among the remains of the Roman city. In the centre of the city, near the cathedral, remnants of a wall probably built by Claudius to defend the colony on the west: another similar wall was found to the east. The existence of a forum was ascertained s. of the Hohenmarkt square, also of a *via principalis* and a *via quintana*. The praetorium existed where the Berghof now is, and the *via praetoria* divided the Roman camp into two nearly equal parts. The *quaestorium* rose near the present Wildpretmarkt, when in 70 A. D. an entire legion was transferred to Vindobona, the encampment was extended southward and westward as the Danube and topographic reasons prevented extension in other directions. Proofs of this are found in an aqueduct, in the continuation of the *via praetoria*, of a bath surrounded by four columns, etc. To the w. of the camp was the city, which has been proved by an inscription (*Cello. Ianuari. Collegio. DD*) to be a *municipium*. Many signs have been found of the fact that Vindobona was a flourishing colony. The coins date between Claudius (41-56

A. D.) and Theodosios (379-95 A. D.).—*Nuova Antologia*, 1889, Apr. 16, from *Deutsche Zeitung*.

#### ENGLAND.

**HAMMER** (Flintshire).—*Destruction of the church*.—The fine Gothic church of Hammer, famous for the beauty of its *chaire de vérité* (1465) and its painted glass, has been entirely destroyed by fire.—*Revue de l'Art Chrétien*, 1889, p. 274.

**LONDON**.—*The South-Kensington Museum* has just purchased a great tapestry representing the *Adoration of the Infant Jesus*. This tapestry, destined originally for a private oratory, contains figures of natural size executed with the needle on a woollen background with silk thread, including a great deal of gold and silver thread. The figures, composition, color and technique remind of Gerard David. It is considered that the tapestry was executed at Bruges between 1510 and 1528. It comes from the Castellani collection.—*Chron. des Arts*, 1889, p. 131.

*The Yates chair of Archæology at University College*.—Mr. R. Stuart Poole, the occupant of this chair, gave his inaugural lecture in the Botanical Theatre on May 8. He has engaged the services of Prof. Boyd Dawkins for prehistoric archæology and those of Mr. Henry Balfour, of the Pitt Rivers Museum, Oxford, for savage art, reserving for himself only Egyptian and Assyrian archæology. Thus, instead of confining the study of archæology to those branches which he himself is competent to teach, he sets a striking example to his brother professors at other universities by calling in the aid of distinguished specialists, and inviting such as are interested in the arts, crafts, and customs of ancient races to study the subject as a whole. Up to the present time, nearly every chair of archæology in the United Kingdom has been treated as a chair of classical archæology pure and simple, to the exclusion of all other branches—a course eminently unsatisfactory, inasmuch as it omits the parentage of classical archæology in the ancient East, and its mediæval development in the Gothic and Byzantine schools.

Prof. Boyd Dawkins was to lecture (May 15) on *The Arrival of Man in Europe, and his Advance in Culture*: Mr. H. Balfour (May 22) on *The Origin of Decorative Art as illustrated by the Art of Modern Savages*: on May 29, Prof. Stuart Poole gave his introductory lecture on *Egyptian Archæology*; on June 5, his introductory lecture on *Assyrian Archæology*; and, on June 12, his introductory lecture on *The place of Archæology in School and University Education*. Each lecture will be followed by demonstrations at the British Museum. We understand that Prof. Stuart Poole also proposes to hold classes of an educational character during the vacation, these classes to be especially designed for the benefit of students in archæology in the final schools at Oxford and Cambridge.—*Academy*, May 4.

ANNUAL MEETING OF THE EGYPT EXPLORATION FUND.—The second ordinary general meeting of the Fund since its incorporation as a society (the sixth since its foundation in 1883) was held in London on April 12. The total expenditure for the year 1887–88 had been £2341, 19s. 11d., which included the following items: (1) excavations on the sites of Boubastis and the city of Onias, and part of the expenses of transport of antiquities to Alexandria, £1564, 13s. 1d.; (2) publications including illustrating and packing *Tanis I*, and *Naukratis I*, printing *Goshen* and the third edition of *Pithom*, £295, 18s. 2d. The total receipts for the corresponding period were £2563, 4s. 11d., the chief items being: (1) Subscriptions, £2500, 1s. 2d., which might be subdivided into European subscriptions, £1300, 1s. 2d. (which sum includes the Special Transport Fund, amounting to £390, 2s. 6d.); and American subscriptions amounting to £1200. In 1886–7 the gross expenditure was £1516, 6s. 10d., as against £2341, 19s. 11d. for 1887–88; and the gross receipts for 1886–87 were £1718, 13s. 11d., as against £2563, 4s. 11d. in 1887–88.

Miss Amelia B. Edwards, hon. sec., reported on the work of the past year. Miss Edwards said that she had been requested by the committee to inspect and report upon the monuments from Boubastis which had been ceded to the society by the Egyptian Government, and that she accordingly went to Liverpool on March 13, where the monuments had just been disembarked from the hold of the steamship *Mareotis*, from Alexandria. On arriving at the docks, Miss Edwards found twenty-seven large packing-cases, and ten colossal objects, without cases—namely, part of the shaft of a red-granite column, polished, and inscribed with large and deeply cut hieroglyphs; a magnificent "lotus-bud" capital in two pieces, each from 12 ft. to 14 ft. in length, and about 5 ft. in diameter; a colossal torso of a king in red granite, of archaic style; three large fragments of a red-granite shrine, exquisitely sculptured in very low relief, and bearing the cartouches of Nectanebo I; while, towering above all the rest, rose the enormous black-granite trunk, legs, and throne of the colossal statue of Apepi, last and greatest of the Hyksôs kings. In an enormous case, also on the open quay, was a great Hathor-head capital in red granite from the hypostyle hall of the temple. This beautiful face measured some six feet from chin to brow, and was, literally, without flaw or scratch. Very fine, also, was a large red-granite slab, carved in low relief with full-length portraits of Osorkon II and his wife Karoama. The contents of the cases represented, not a selection, but a museum of ancient Egyptian sculpture. Here were four more pieces of the hieroglyphed column on the quay, which when erected will have palm-capital, shaft, and base complete; another fine slab from the festival hall of Osorkon II; another archaic torso in red granite, the counterpart of the one on the quay—these were evidently the upper

halves of two statues which originally had been placed on either side of a doorway; a fine black-granite statue of heroic size, in two pieces, representing Rameses II, enthroned; another block of the shrine of Nectanebo I; a black-granite statue of Bast, the tutelary goddess of the temple; seven cases of limestone blocks carved in basrelief, from a temple dedicated to Hathor by Ptolemy Soter, at Terraneh, in the Western Delta; and, most valuable and important of all, a case containing the black-granite head of the colossal statue of Apepi. Miss Edwards described this head as a masterpiece of ancient art, instinct with individuality, and displaying in a marked degree the ethnical characteristics of the Mongolian race. The date of Apepi might be approximately stated at 1700 B. C. The two archaic torsos were, apparently, the most ancient pieces of sculpture discovered in the ruins; and Miss Edwards mentioned that it was Prof. Stuart Poole's opinion that they represented Khufu, the builder of the Great Pyramid (IV dynasty), whose "banner-name" occurs in the oldest historical inscription discovered in the course of the excavations. Miss Edwards then went on to say that, in consequence of the enormous expenses already incurred, it had been deemed advisable to despatch direct from Liverpool such objects as were destined for re-shipment, in order to avoid the cost of sending them to London. It had therefore devolved upon her to make the selections for America, Australia, Liverpool, and Manchester. This was a very anxious task, which she had discharged to the best of her judgment by sending to the United States monuments especially representative of the fine-arts of ancient Egypt, and by reserving for the British Museum those of a more strictly historical character. Knowing that many of the subscribers had wished to see the great "lotus-bud" capital in the British Museum, Miss Edwards felt somewhat alarmed at having to tell them that she had ventured to send that piece to the Museum of Fine Arts, Boston, and had reserved instead for the British Museum the inscribed column with the palm capital. The British Museum, moreover, had long possessed a small, but very perfect "lotus-bud" column complete in black granite, whereas the national collection possessed no specimen of the "palm" order. The great Hathor-capital had long since been promised to the American subscribers; and, as these Hathor-capitals had been added by Osorkon II to the "lotus-bud" columns of the hypostyle hall, the one was historically the complement of the other. It was therefore necessary to send both together. The Society voted to present to the city of Geneva a statue of Rameses II, enthroned, of heroic size, in polished black granite; to the University of Sidney, N. South Wales, the capital of a red-granite column, sculptured on two sides with a colossal head of the goddess Hathor; and also voted donations to Manchester, Liverpool, Bristol, and other provincial museums.



Miss Edwards, in proposing the donation to the Museum of Fine Arts, Boston, U. S. A., observed that this was one of the pleasantest duties she had annually to perform in connection with the Egypt Exploration Fund. The gratitude of the society to their American supporters found its expression in these donations; and she might say with truth that they had never before given utterance to their goodwill in terms so weighty and so colossal. The objects to be presented from Boubastis were (1) the colossal Hathor-head capital in red granite; (2) the upper half of a colossal statue of a king in red granite, the companion to which had just been voted to the British Museum; (3) a colossal lotus-bud capital in two pieces, from the hypostyle hall of the temple; (4) a red granite slab in basrelief from the festival hall of Osorkon II. Also, from the site of a temple to Hathor founded by Ptolemy Soter at Terraneh (the ancient Termuthis), two very interesting basrelief slabs in limestone. The remains of this temple were discovered and excavated by Mr. F. Llewellyn Griffith in 1888. The Fund was thus offering to America specimens of the art of the Great Temple of Boubastis, dating from the time of the IV dynasty, 4000 B. C., down to the time of the XXII dynasty, *circa* B. C. 960, including a noble example of XII dynasty work in the monster lotus-bud capital. The sculptures from Terraneh, on the other hand, represented the art of the Ptolemaic period under its most engaging aspect, and were especially interesting from the fact that very few works of the reign of Ptolemy Soter were known. The finest historical object (*i. e.*, the statue of Apepi) had been voted to the British Museum, and the finest artistic object (*i. e.*, the great Hathor-head) to the Museum of Fine Arts at Boston.—*Academy*, April 27.

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## AMERICA.

### UNITED STATES.

*Remains of the Mound-builders.*—Important discoveries have been made near Floyd, Iowa, of remains of the ancient mound-builders. A circular mound thirty feet in diameter and about two feet high has been opened and five skeletons were found. They were exceedingly well preserved, the earth having been very closely packed around them. Three of them were males, one a female, and a fifth a babe. The skull of the female is in a good state of preservation, and those who have made careful measurements of it say that it shows that the person belonged to the very lowest type of humanity. Archæologists claim that the measurements show inferiority even to the celebrated Neanderthal skull. These bones are claimed to be the most perfect of any remains of the mound-builders yet discovered.



There are several other mounds near this one, and they will be examined in a few days.—N. Y. *Evening Post*, May 2.

**MEXICO.**

*Preservation of Monuments.*—The Mexican Government has passed a law for the preservation of national monuments and antiquities. This law embraces Yucatan.—*Athenæum*, May 4.

A. L. FROTHINGHAM, JR.

## SUMMARIES OF PERIODICALS.

**BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1888. March-December.**—P. FOUCART, *Athenian decrees of the iv century* (pp. 153-79). The first of the decrees studied was found at Karpathos. It is placed a little after 395 B. C. The Athenians decree the title of benefactors to an inhabitant of Karpathos and his children and to the community of the Heteokarpathians in consequence, apparently, of the gift of a cypress-tree for the temple of Athena: it places them under the protection of the allies and assures their autonomy. The second decree is of 399/8 B. C. under the archonship of Aristokrates: it confers the title of *proxenos* and benefactor on an Achaian of Aigion and his son. The third belongs to the first half of the fourth century. Demosthenes *contra Lept.*, arguing against the suppression of immunities accorded to strangers for services rendered to the republic, cites earlier decrees in favor of the Thasiotes and Byzantines. The revolt of Thasos against Lakedaimon was in 409 B. C., and a part of this decree is restored by Köhler. In 390 Archebios and Herakleides delivered Byzantion to the Athenians. A fragment recently found on the Akropolis seems to belong to the decree in honor of Herakleides: the date is about that of the archonship of Theodotos (387/6). Herakleides receives not only the titles of *proxenos* and benefactor but other privileges and immunities. The fourth decree is in favor of another declared partisan of Athens, Archonides, and dates from the first third of the fourth century. The following two fragments, compared with others, show that the addition in the decrees, to the name of the orator, of the paternal name and the demotikon took place in 353 A. D. No. 7 is of 343/2. No. 8 is of 373/2 under the archon Asteios, and contains merely the title of the decree conferring a crown on the Syracusan Alketas son of Septines. It is suggested that he is the son of the Septines, brother of Dionysios the elder, who was honored by a decree in 393.—G. FOUGÈRES, *Thessalian bas-reliefs* (pp. 179-87; pls. v, vi). A summary of this paper was given in *News* under titles *Larissa* and *Pharsala* in the *JOURNAL*, vol. iv, pp. 205-6.—H. LECHAT and G. RADET, *Inscriptions of Asia Minor* (pp. 187-204). These inscriptions were found on a trip made in May and June 1887. A summary has been already given in *News* on p. 196 of vol. iv, under *Asia Minor*.—G. COUSIN and G. DESCHAMPS, *Inscription of Magnesia on the Maiandros* (pp. 204-23). This inscription is engraved on two long superposed drums of columns. The upper one had disappeared, and its part of the inscrip-

tion is published from two copies previously made by natives. The text consists of two parts: (1) the decree proper; (2) additional information. The phraseology is somewhat comical: "Considering the fact that, under the happy reign of the Emperor Trajan Hadrian Caesar Augustus, it is suitable to ameliorate and add to those things that are useful to men; (considering) that the use of oil is most appropriate and necessary to the body of man, especially of old men; that the amount of six *χόες* of oil furnished daily by the city, though certainly amounting to something, is still insufficient: it would be well to add to it from the revenues of the *gerousia* as much as possible, and to embellish the gift of the city and make it so large that every one can, if possible, have a share in it. To good Fortune: It has been decided, etc. . ." The amount of oil added is a daily gift of three *χόες*. The three functionaries mentioned are the *λαειτουργός* or religious director; the *ἀντιγραφεύς* or comptroller of finance, and the *πραγματικός* or intendant. The sums necessary for the purchase of the oil are to be taken from certain revenues appropriated to these officers, enumerated below in the inscription.—G. RADET, *Inscriptions of Amorgos*. The discoveries of the French School in Amorgos are described in the JOURNAL, vol. iv, pp. 201–2, 350–1. No. 1, found at *Kastri*, is a decree of Arkesiné in honor of Androtion son of Andron, the Athenian, evidently the statesman known by his book on Athenian Annals and by Demosthenes' address against him. As little was known of his life, this inscription is interesting. He was governor of Arkesiné, and lent it money without interest: this was probably at the time of the Social War (357–5). No. 3 is a decree of the early iv cent. whose object is to diminish the number of lawsuits by assuring arbitration and imposing heavy fines.—H. LECHAT, *Excavations of the Akropolis*.—V. BÉRARD, *Inscription of Laurion*. See JOURNAL, vol. iv, p. 205.

G. DESCHAMPS and G. COUSIN, *Inscriptions of the Temple of Zeus Panamarnos* (pp. 249–73). [See, for a notice of these excavations at Stratonikeia in Lykia, vol. iv, p. 222.] The sacred precincts of the Panamara contained several temples. The most important was that of Zeus: the second that of Hera: the third, more difficult to assign, called the *Κομύριον*, probably the special temple of Zeus *Κώμυρος* anciently worshipped at Halikarnassos. Therefore, most of the inscriptions found at *Baïaca* bear mainly the names of Zeus and Hera. On the fêtes of the *Komyria*, *Heraia* and *Panamareia*, people came from all parts; consequently, many neighboring divinities received hospitality. The inscriptions here published are divided into two classes, (1) a series of dedications to Zeus and Hera; (2) a number of *ex-votos* consecrated to other divinities. Some of the early inscriptions give *Κάριος*, the true epithet of the god, while *Παναμάριος* is a posterior surname. Five of the stelai name a group of persons, Flavius Aristolaos, "friend of Caesar and friend of the city," father of Leontis who was priestess

with Flavius Aeneas, whose son, Titus Flavius Leon, afterwards had the priestly office. There follow two dedications to Zeus Kannokos (Καννώκος), to Hera, and to Nikê. The Karian idea of the direct intervention and real presence of the gods is evident in these votive stelai. Other divinities mentioned are Apollon and Artemis (whose worship was very popular in Karia), Demeter, Aphroditê, Hekatê, etc.—G. FOUGÈRES, *Archaic basrelief of Tyrnavo (Phalanna)* (pp. 273–6; pl. xvi). This sculpture is on the upper part of a small sepulchral stele of white marble: the subject is a youthful female figure spinning: she must have been standing, holding the spindle high with her left hand: only the head and neck and the hand holding the spindle are left. The style is extremely interesting and reminds of that of the two girls on the stele of Pharsala found by M. Heuzey, though the face lacks their vivacity of expression. Nevertheless, they are of the same time, i. e., the close of the VI cent., and almost by the same hand.—W. R. PATON, *Inscriptions of Myndos* (pp. 277–83). Nos. 1 and 2 are fragments of a list of priestesses of Artemis. No. 6 gives the exact name of the island, not before known: it is Pserymos.—P. FOUCAUT, *The gold figures of Nikê of the Akropolis* (pp. 283–93). Thoukydides reports an address by Perikles enumerating the pecuniary resources of Athens for the war, in which the gold statutes of Nikê are probably included in the term *ἱερὰ σκεύη*. He it doubtless was who had the idea of transforming into works of art the mass of precious metals which constituted the treasure of the gods and the reserve of the republic. At all events, the gold Nikês existed before the beginning of the Peloponnesian war. They are mentioned in a decree probably of the year 435. An inscription found in 1887 is the first one to mention these statues. It is at the close of an inventory of the treasures of the goddess different from any already known. Its date is slightly anterior to the Persian war. One statue is mentioned as already existing. The two next mentioned were made that year by the artists . . . chides and Timodemos with the gold given them by the committee of *ἐπιστάται*. All the Nikês were not cast in the same mould, but differed in some details. In 407, the Athenians were forced to melt the statues into money: at the close of the Peloponnesian war, part of these statues were restored. A second fragment, dating from about the archonship of Eukleides, inventories one Nikê, giving the weight of each part. The second one weighs one talent 5987 drachmas; the weight of a third is not given. The date of the second Nikê is very early: it existed before the date of inscr. No. 1, and is the same as that mentioned in it: it differs in details from the two new statues of the fifth cent. and that of the fourth, which do not hold crowns. This is a proof that one and perhaps more of the statues were not cast in 407. It is supposed that these early figures were not placed in the Hekatompedon but in another building. There were

originally ten statuettes weighing on the average two talents of gold each, or a total of 524 kilograms, and of a total value of over 200 talents, thus forming the major part of the reserve fund. Only three were in existence—two old and one new—shortly after the end of the Peloponnesian war, and it was not until long after that the orator Lykourgos procured for the republic the means necessary for the manufacture of the other seven. All, however, were taken by the tyrant Leochares.—A. L. DELATTRE, *Imprecatory inscriptions found at Carthage* (pp. 294-302). In the second pagan cemetery of *Bir-el-Djebbana* were found seven leaden tablets covered with inscriptions written with the stylus and containing imprecatory formulas. They are the Gnostic amulets called *abraxas*, and were found in sepulchral cippi. No. 1 contains a list of thirty horses to be cursed: No. 2, a list of drivers against whom the charm was to work. The following texts are almost illegible from the minuteness of the letters. The celestial and infernal powers are adjured to bind the members and muscles of the opposing drivers and their horses, to bind their limbs and stop their course, to torture their soul and prevent them from gaining the victory.—R. DARESTE, *Note on a mortgage inscription* (pp. 302-5).—M. HOLLEAUX, *Inscription of Akraiphiai* (pp. 305-15). This inscription was discovered by Leake, and published first by Ulrichs, and then by Keil. Many phrases badly mutilated in their copies are made plain by this further publication.—TH. HOMOLLE, *Two bas-reliefs found at Delos* (pp. 315-23; pl. xiv). The first relief, illustrated on pl. xiv-1, is mutilated on all sides: it represents a female figure seated, in a graceful position, on a stone bench, resting lightly on her right arm. The forms are supple, the drapery is masterly, and its style is that of the masters of the close of the fifth or the beginning of the fourth cent. The second fragment (xiv-2) is only the upper right-hand corner of a relief of Paros marble on which is part of a female figure, probably Artemis. Both these works attest the Athenian influence at Delos.—G. DESCHAMPS, *Excavations in the island of Amorgos* (pp. 324-7). See JOURNAL, iv, 201-2, 350-1.—P. F(OU)CART, *A decree of Magnesia on the Maiandros* (pp. 328-30). The preamble of the inscription gives new information on the little-known constitution of Magnesia on the Maiandros and on its calendar. It also makes known the college of strategoi and the importance of the secretary of the people.—*An Athenian decree* (p. 331). This is the fragment of a decree of the tribe Erechtheis ordering an annual sacrifice to Poseidon and Erechtheus: it belongs to the middle of the iv cent.—H. LECHAT, *Excavations on the Akropolis* (pp. 332-6).

H. LECHAT, *Excavations at the Peiraeus. The ancient fortifications* (pp. 337-54; pl. xv). This account of the excavations on the site of the ancient walls of Eëtionia is summarized in the JOURNAL, vol. iv, p. 361: cf. pp. 57, 98.—DEM. BALTAZZI, *Inscriptions of the Aiolis* (pp. 358-76). With the

exception of Lesbos, the Aiolis has given but few epigraphical texts. Those here published are partly edited, partly inedited. No. 17 makes known to us one Menekles, a Pyrrhonian philosopher, who prides himself on having realized the pyrrhonian ideal of *ataraxia*, i. e., of an existence serene and free from passions. No. 30 shows that the road from Ephesos to Pergamon, built in 129 B. C., was repaired under Vespasian in 75 A. D. No. 22 mentions several times the city of Grynion, which has been met with only in one other epigraphic text.—G. FOUGÈRES, *Stele of Mantinea* (pp. 376–80; pl. iv). A description of this stele, a Dorian work of the close of the fifth century, is given in vol. IV, p. 360.—M. HOLLEAUX, *The Excavations of the temple of Apollon Ptoos* (pp. 380–404; pls. XI, XII). The two handles of a large bronze basin, found in the excavations in 1885, consist of two figurines formed by the combination of a human body and the body of a bird: the head, bust, and arms are those of a man; the wings and tail are of a bird: the wings are full-spread. Similar works have been found at Van in Armenia, at Palestína, Olympia, and Athens—twelve in all. The motive is certainly Oriental. According to Furtwängler (*Arch. Ztg.*, 1879, p. 181; *Bronzef. a. Ol.*, p. 63) its origin is Assyrian, from the emblem of the god Aššur. The writer opposes this theory and supports an Egyptian origin, bringing forward examples of Egyptian winged divinities, part human part bird. The actual execution of the figurines may be Phoenician. Pl. XI reproduces a bronze statuette of a standing female, in which a very primitive archaism is combined with an art already learned, delicate, and almost graceful: it is a transitional work. The head has hardly any traces of archaism.—J. N. SVORONOS, *On the ΑΕΒΗΤΕΞ (a kind of coinage) of Krete and the date of the great inscription containing the laws of Gortyn* (pp. 405–18). In supporting his view of the sixth-century date for the text of the Gortyn code, especially as against Kirchhoff's date, posterior to 450, Professor Comparetti recently brought forward a discovery made by Dr. Halbherr. In one of the archaic inscriptions of Gortyn, the fines were to be paid, not in staters, drachmas, triobols or obols, but in tripods (τρίποδα) and caldrons (λέβητες). Not finding any Gortynian coins with either of these objects, Comparetti concluded that the inscriptions dated from the time previous to the introduction of coined money, i. e., anterior to about 650 B. C. These archaic inscriptions are somewhat older than the code-inscription, which would thus appear to belong to the sixth century. The writer here seeks to overthrow Comparetti's argument by proving that a well-known countermark on the coins of many Kretan cities, including Gortyn and Knossos, is nothing else than a *lebes* or caldron; that all the coins thus countermarked are staters; and that the *lebetes* of the archaic inscriptions correspond, as Comparetti recognizes, with the staters of the great code-inscription. The earliest staters with the countermark of the λέβης belong

to the very period to which Kirchhoff assigns the great inscription. It is explained, that this countermark was invented to establish, for purposes of convenience, a coinage common to the tribunals of the different cities of the island.—TH. HOMOLLE, *A new name of a Greek artist* (pp. 419–24). This artist is Teletimos. He is requested by the Delians to execute statues of Asklepios and of queen Stratonike, who is probably the daughter of Demetrios Poliorketes and wife of Seleukos I. The date may be c. 300 B. C.—P. FOUCART, *A Latin inscription of Macedonia* (pp. 424–7).—G. DOUBLET, *An inscription of Pompeiopolis* (pp. 428–9). The date assigned to this inscription fixes that of the foundation of Pompeiopolis by Pompey, on the site of Soloi, after Pompey's third *imperium*, i. e., after 67 B. C. Pompeiopolis is the only Greek city which struck coins with the effigy of Pompey.—H. LECHAT, *Excavations on the Akropolis* (pp. 430–40).

CH. DIEHL, *Byzantine Paintings of Southern Italy* (pp. 441–59; pls. VII, VIII, IX, X). This paper is entitled "The hermit grottos in the neighborhood of Brindisi." The *Terra d'Otranto*, by its geographical position, was a great centre of Byzantine influence, and a home for Greek colonists. It contained a very large number of flourishing monasteries of the Basilian order. The great undulating plain is cut up at every step by numerous crevasses called *gravine*, sometimes several kilometers long, with rugged sides and full of rocks and boulders. In their slopes are thousands of natural grottos, which early served as a refuge in times of danger. Here the Greek monks established themselves and founded chapels and sanctuaries that were much frequented. A number of early paintings in the sanctuaries of the region of Brindisi are here described. (1) The crypt of S. Giovanni near S. Vito, where are paintings of the native art of the XIII and XIV centuries, and fine Byzantine paintings of a much earlier date. Here, as often elsewhere, the decoration has been periodically renewed. (2) Near it is the crypt of S. Biagio with pictures of the greatest importance. The date of some of these paintings is 1197; they were executed by master Daniel under the *hegoumenos* Benedict. The chapel was partly re-decorated in the XIV century.—B. LATYSCHEW, *The priestly regulations of Mykonos* (pp. 459–63). The inscription here republished contains the regulations for sacrifices in this island. Some better readings are proposed.—TH. HOMOLLE, *On the base of a statue (from Delos) bearing the signature of an artist and decorated with reliefs* (pp. 463–79; pl. XIII). This triangular marble base has remains of the feet of a nude standing male figure slightly advancing his left leg. On it is a very archaic inscription which reads:  $\Phi[\phi]\iota\kappa\alpha\rho\tau\acute{\iota}\delta\eta\varsigma\colon\mu\acute{\alpha}\colon\epsilon\lambda\epsilon\kappa\epsilon\colon$   $\eta\omicron\mid\text{Ná}\eta\omicron\upsilon\omicron\varsigma\colon\pi\omicron\mu\acute{\epsilon}\alpha\varsigma\colon$  "Iphikartides of Naxos made and dedicated me." The statue is probably that of Apollon. The base has two *gorgoneia* and a ram-head at the corners, of an extremely rude and summary archaic style of the close of the VII or the beginning of the VI cent. The study of the



Naxian alphabet also indicates the possibility of as early a date as the VII cent. Another early sign is that the boustrophedon inscription begins on the right according to Phoenician traditions. It is interesting to compare with it the Artemis of Nikandra. This base of Delos gives the earliest known artist's signature, anterior to that of Mikkiades and Archermos.—G. DESCHAMPS and G. COUSIN, *Inscriptions of the temple of Zeus Panamaros* (contin.; pp. 479–90). Among the inscriptions are many dedications of hair to the god. It was the custom to place in the temple or in the sacred enclosure a small stone-coffer in the shape of a stele, and to place the hair consecrated in a cavity cut in one side, often closed up by a thin piece of marble: the dedicatory inscription was engraved on a rectangular cartouche between two cornices. Sometimes the same stele is used for the *ex-votos* of several persons. Traces of a similar custom of offering hair are found at Athens, Argos, Delphoi, Delos, Megara, Troizen, Titané (Sikyonia), Paros, Thebes, Phigaleia, Hierapolis (Syria), Alexandreia and Prousa. In almost all worships the sacrifice of the hair was considered meritorious and agreeable to the divinity. This custom is found in Egypt, and also, in a marked way, among the ancient Arabs. But there has never been found so large and precise a series of dedications as at this Karian temple. It is suggested that there was some connection between hair-offering and the fêtes of the *Komyria*. Sixty-one inscriptions are given.—E. POTTIER, *The archaic vases with reliefs in Greek countries* (pp. 491–509). On archaic Etruscan black and red ware are two kinds of decoration in relief: (1) the earliest kind was made by rolling a cylindrical mould or stamp over the soft clay, producing a narrow band of figures or animals repeated *ad lib.*; (2) the later kind, made by means of isolated moulds, represented single heads or figures, thus ensuring greater variety. Two questions arise: (1) Did the Etruscans invent archaic vases with reliefs? (2) Admitting even the imitation of foreign models, Are the works found in Etruscan necropoli of native manufacture? The second subject has recently been discussed between MM. Loescheke and Kékulé, and is here set aside. In accord with Loescheke, the writer not only takes away from the Etruscans the invention of the technique, but also denies that they manufactured the great mass of these vases; affirming, on the contrary, their Sicilian provenance, perhaps from Syracuse, where they were derived from Greece itself. This view is supported by the publication of a large archaic vase with reliefs, found on the Akropolis in 1887, and by an enumeration of other examples from different parts of Greece, one of the most important being from Tanagra, now in the Louvre. Many more of an extremely early date come from the islands: Kythnos, Tenos, Krete, Rhodos, Kypros. Notes are added on finds in Karia and the Troad. The conclusions are, (1) that the Italian manufacturers, Etruscans and Sicilians, had Greek models and invented nothing;

(2) that, in the history of Greek ceramics from the beginning down to the fifth cent., a large share belongs to the technique in relief.—M. HOLLEAUX, *Address of Nero at Corinth, giving the Greeks their liberty* (pp. 510–28). A note on this address is given in vol. iv, p. 491. Lines 1–6 contain the circular addressed by the Emperor Nero to the Greeks, ordering them to assemble on Nov. 28, 67 (?) A. D. at Corinth. Lines 7–26 have the official text of the Emperor's address delivered at that date; lines 27–58, the decree in honor of Nero, voted by the city of Akraiphia on the proposition of Epaminondas, high-priest for life of the Augusti and of Nero. It would seem as if the cause for this was the enthusiastic reception which the Greeks had given him on his Achaian visit, when they humored all his follies and tickled his vanity. This address is the only record of the style and eloquence of the emperor.

A. L. F., JR.

BULLETTINO DELL' IMP. ISTITUTO ARCHEOLOGICO GERMANICO. SEZIONE ROMANA. Vol. III. No. 2.—H. HEYDEMANN, *Observations on the death of Priam and Astyanax* (pp. 101–12; pl. III). In the Museum at Florence is a small slab in relief, coming originally from Greece and known to collectors as early as the xvii cent. It is singular as being the only example of a Greek relief used in the Roman period as a sepulchral relief. On the altar where Priam is being killed, the following Latin inscription was added towards 200 A. D.: *Aurelia Secunda | se viva fecit sibi et suis*. The relief represents Priam seated on the altar of Zeus Herkeios defending himself against Neoptolemos, who seizes him by the head and grasps his sword, while further on the altar kneels Hecuba with both arms extended. The conception and composition full of *pathos* and dramatic action reminds of the frieze of Phigaleia, and the original composition, of which this appears to be a copy, may be assigned to the close of the fifth cent. B. C. Vase-paintings represent Priam in the act of fleeing toward the altar, or seated upon it waiting quietly the approach of Neoptolemos. A red-figured vase of severe style represents the death of Astyanax, held by the hair. Two other vases of the black-figured style represent Priam already wounded and dying. There are two modes of representing the death in ancient art, one with and one without Astyanax.—PAUL WOLTERS, *Contributions to Greek Iconography* (pp. 113–19; pl. iv). In this paper, entitled ARCHIDAMOS, W. examines a well-known fine bust from the villa at Herculaneum usually called, since Winckelmann's time, a bust of Archimedes, on account of a very indistinct inscription painted upon it. W. reads the letters APXIΔAMOC, and believes the portrait to be that of Archidamos III, son of Agesilaos king of Sparta, who first fought after the battle of Leuktra and fell on the very day of the battle of Chaironeia. A statue was dedicated to him at Olympia by the Lakedaimonians (Paus.

vi. 4. 9); another, also at Olympia, perhaps by the grateful Tarentines. This bust may be copied from one of these.—A. MAU, *Excavations of Pompeii. Tombs of the Via Nucerina* (pp. 120–49). The Street of Tombs here described has already been noticed in vols. II, p. 484, III, 183, and IV, 104–5. It is only necessary to add, that architecturally these tombs may be divided into two classes: one, simple (Nos. 1, 3, 5) with or without angular pilasters; the other, richer (Nos. 2, 4, 6) with angular columns and half columns, this class being later. All belong to the rite of cremation.—CH. HUELSEN, *Remarks on the architecture of the temple of Jupiter Capitolinus* (pp. 150–5). In view of the scarcity of information regarding this important monument, the writer calls attention to two drawings in the Uffizi at Florence, one, surely, the other, probably, executed by Antonio da Sangallo the younger. One represents a column, the other a cornice said to have been brought from the temple of the Olympian Zeus by Sulla for the Capitoline temple. The fine Corinthian cornice is simpler than those of the second and third centuries, and by means of it several theories are advanced regarding the architecture of the temple.

**No. 3.**—F. DÜMLER, *Fragments of vases from Kyme in Aiolis* (pp. 159–80). The fragments were found at Kyme in 1880, and belong mainly to vases similar to both the Corinthian and the early-Ionian styles. Although the types are distinctly archaic and the technique early-archaic, the period may not be earlier than the Persian wars; for some positions, like that of the half-turned Seilenos, are unknown to strictly archaic art. They are interesting examples of a distinctive style belonging to part of Asia Minor and developing on a parallel line with the Rhodian ceramics. This is a further proof that the forerunners of Attic painting are to be sought not only in Corinth but in Asia Minor. A study is then made of the Ionian motives used in these vases from Kyme, and a catalogue of comparative monuments is given. The nearest in style are vases found at Caere, evidently imported, of Ionian style with Rhodian influence and acquaintance with Egypt. The Kyme vases are of importance as aids in settling the difficult question: What early vases found in Italy are foreign imports, and what are native imitations.—A. MAU, *Excavations of Pompeii 1886–88* (pp. 181–207; pl. VII). The excavations were limited to two points: (1) the row of houses extending on the s. limits of the city, from the triangular forum towards the basilica, and the houses called “of Championnet” (*Ins.* VII. 2); (2) *Insula* XI. 7 to the east of the house called “del Centenario” (*Ins.* IX. 6). This paper deals with *Ins.* VIII. 2. House 28 remains essentially in its present form from the Samnite period (tufa period), but was rebuilt in alternate courses of brick and stone: the style of decorations show this reconstruction to have taken place in the last period. The atrium is tetrastyle and Ionic. The next house, Nos. 26–27, goes back to the same early

period, with later reconstruction not later than the third decorative style, i. e., about 50 A. D. It is remarkable for a series of subterranean chambers. The following house, Nos. 22-24, is a small bathing establishment, described in the *News* on p. 219. The adjacent construction (No. 21) has not yet been completely excavated, but it is already evident that it was rebuilt before the construction of the bathing establishment, to which, however, the rooms to the left of its atrium were added. The decoration has entirely disappeared. In the atrium lie fragments of marble columns and architraves.—CH. HÜLSEN, *The site and inscriptions of the Schola Xantha in the Roman Forum* (pp. 208-32; pl. VIII). The magistrates of Republican Rome who had charge of the finances and archives had offices by the Roman forum. All these have disappeared without trace. In the middle of the XVI cent. a small building entirely of marble and in perfect preservation was excavated near the temple of Saturn and immediately destroyed. This *schola* has been variously placed by archaeologists. The writer, by an ingenious connection with the known position of the base of Stilicho's statue and a passage of Ligorio, is able to place the building with relative certainty on the s. side of the *rostra*, between them and the Via Sacra, facing the latter. The reconstruction of the epigraphic texts is more difficult, as none of the four early writers—three of them contemporary with the discovery—report the entire texts. The exact name of the building is: *schola scribarum librariorum et praeconum aedilium curulium*. The writer is opposed to the common theory, that the restoration by Bebryx Drusianus and A. Fabius Xanthus was as late as the middle of the third century, and assigns it to the time of Caracalla. In support of this, he gives a list, showing that the double names of *servi* and *liberti* of the house of Augustus disappear after Trajan. A restoration of the various inscriptions to their conjectured positions, and with various readings, is given.—

**MISCELLANIES.** J. SIX, *Kleophrades, son of Amasis*. An examination of a vase in the Duc de Luynes' collection in Paris (*Vases peints*, p. 24) shows that it was not executed by an Amasis, as the inscription cannot read AMAΞ[ις: κλεφραδ]Ξ[ε, on account of there being no room for a letter between the last Ξ and the three dots. Consequently, there is no Amasis II (Klein, *Meistersig.*, p. 149). The inscription may be completed as follows: ΚΛΕΟΦΡΑΔΕΞ: ΕΡΟΙΕΞΕΝ: ΑΜΑΞ[ΙΟΞ: ΗΥΥ]Ξ: This is, then, the work of a son of Amasis. Amasis himself seems to have been the first to paint in red figures, and founded that school: this view is supported by the De Luynes amphora in which the black and red-figure techniques are combined. On account of Amasis' connection with Egypt and perhaps with Naukratis, there would be a strong inference in favor of the rise of the Attic red-figured style under foreign influence.—E. PETERSEN, *The theatre of Tauromenion*. These remarks were written after a short visit

to the theatre, for the purpose of showing that it is worthy of more careful study than has heretofore been given to it.—F. RÜHL, *Representation of a dolmen on a painting in Pompeii*. It is suggested that the fresco in the National Museum, Naples, marked xxxvi, 9042, with the punishment of Dirke, contains the representation of a dolmen.

**No. 4.**—G. JATTA, *The rivalry of Thamyris and the Muses* (pp. 239–53; pl. ix). This vase had been published by Michaelis as early as 1865, and his drawing has been since reproduced by Comparetti and Baumeister: but all these writers, including also E. Pottier (*Ceram. de la Gr.*, p. 359, pl. vi), are ignorant of the present existence and ownership of the vase. Michaelis' drawing also is incorrect in some details. Hence the present publication. The writer opposes Michaelis, who considered the group of three female figures with *erotes* to be Sappho, Aphrodite and Peitho, and denies the presence of Sappho, the sole reason for which is the existence of the inscription  $\Xi\text{AO}$ . This explanation is considered forced and not justified by myth, legend, art, or literature. He adheres to Furtwängler's opinion, that these are Aphrodite, Peitho, Paregoros with Eros, Pothos and Himeros, inspiring Thamyris. The attitude of Apollon and the Muses towards Thamyris is evidently one of hostility.—A. MICHAELIS, *The antiquities of the city of Rome described by Nicholas Muffel* (pp. 254–76). Nicholas Muffel of Nürnberg visited Rome in 1452 in the suite of the Emperor Frederick III, whose crown jewels he carried, in view of the coronation by Pope Nicholas V. The relation of his journey was published by W. Vogt in 1876 in vol. cxxviii of the *Bibliothek des litterarischen Vereins in Stuttgart*, but it has been very little noticed. It merits greater attention, especially on account of the very detailed description of the seven principal basilicas and the ancient monuments, given especially at the close of the report. He appears to have carefully digested Poggio's dialogue *de varietate fortunæ*. The text is here republished with some omissions.—F. STUDNICZKA, *The archaic statuette of Artemis from Pompeii* (pp. 277–302; pl. x). The numerous recent discoveries of archaic statuary will strongly affect our views regarding the group of sculptures usually termed "archaistic." It will be recognized that these are just as much copies of genuinely archaic works as the well-known reproductions of sculptures of the masters of the classic period, and they will thus help to reconstruct the history of early Greek art. Such a work the writer sees in a statuette of Artemis, hunting, found in 1760 in the *tempietto* of a house in Pompeii. Its base and colors were then perfectly preserved. The height of the figure is 1.078 met. The upper and lower part of the quiver, the attribute in the left hand, and bits of the diadem are missing, as are also pieces of the garments, etc. The original of this work may be assigned to the time of the Persian wars, the copy being made in the early imperial period. The figure is represented as advancing rapidly with eager

eyes fixed on the distance, raising her long chiton with her right hand. There is great similarity to the Niké figures of the Chios-Attic archaic school. The archaic character of the different parts is discussed in detail. A good proof of this being a copy of an archaic original is found in a replica at Venice from the Grimani collection. A wall-painting of the time of Augustus, reproducing the same figure, was found in the Farnesina gardens. The bow held in the left hand leads one to restore the same in the hand of the statue. This is supported by several coins reproducing the so-called Sicilian Artemis. Pausanias (VII. 18.9) describes at Patrai a statue of Artemis by Menaichmos and Soïdas, artists of Naupaktos, transported there from Kalydon by Augustus. This is considered to be possibly the original of the Pompeian statue.—E. PETERSEN, *Commodus and Tritons* (pp. 303–11). An elegant bust of Commodus in the new Capitoline Museum, supposed to have no connection with the two tritons placed near it, is shown to have formed their centre-piece, instead of a Neptune, as had been suggested. On sarcophagi, tritons and other mythical creatures are often represented holding a circle with the portrait-head or heads of the deceased. The bust seems to have been held directly by the tritons, and the entire composition would thus very easily be fitted into a gable.—T. MOMMSEN, *Letter to C. Huelsen*, supporting his demonstration of the disuse of double names of *servi* and *liberti* after Trajan.

A. L. F., Jm.

GAZETTE ARCHÉOLOGIQUE. 1888. Nos. 7-8.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (pp. 145–63; pls. 21, 22, 23) (contin.). The constructions under Augustus are first studied, then the buildings of Tiberius and Caligula and the imperial palace up to the time of the Flavii, then the palace of Domitian. These include the house of Augustus, the temple of Apollo of the Palatine, the temple of Vesta of the Palatine, and the library of Apollo, the palaces of Tiberius, Caligula and Nero, and the palace of Domitian. In the latter, the entrance, the *tablinum*, the *lararium*, *basilica*, the communications with the palace of Tiberius, and the tribunals are specially studied. The restored plan of M. Deglane evinces careful study of previous restorations as well as of the existing remains.—L. COURAJOD, *A sculpture from the church of La Chaise-Dieu* (pp. 164–6; pl. 24). The church of La Chaise has many features in common with foreign churches, but the façade is more truly national, especially the sculptured portal with its triple row of archivolts figured with musical angels, patriarchs and prophets, apostles and doctors. The sculptured prophet here reproduced belongs to the great current of French art formed in Paris under Flemish influence during the second half of the XIV century.—E. POTTIER, *Studies in Greek Ceramics* (pp. 167–81; pls. 25, 26). 1. *Vases with artists' signatures*. In the *Gazette Arch.* for 1877, M. Pottier increased



the series of known signed vases by adding those of the Ravestein Museum, Brussels. He now adds a number from the Louvre, contributing also new bibliographical material to supplement the work of Prof. Klein, *Die griechischen Vasen mit Meistersignaturen*. The new names of artists are *Oikophelos*, Greece; *Menaidas*, Boiotia; *Aischines*, Athens; *Kallis*, Athens; *Oreibelos*, Athens; *Xenotimos*, Italy. New vases by artists already known are also added. II. *Acquisitions by the Louvre*. An enumeration of about 150 figurines and vases acquired by the Louvre from Feb. 1886 to Jan. 1888, classified as of the styles of Asia Minor, of Krete, of the Cyrenaica, Greek (Attic, Boiotian, N. Greece, Lokris, Eretria) and Italic.—DIEULAFOY, *Notes on the standard cubits of Persia and Chaldaea* (pp. 182-92; pl. 27). In the *Cabinet des Médailles* there is a black-marble rule covered with cuneiform characters. It was brought to Europe in the xvii century. The inscription reads: "I am Darius the great king, son of Hystaspes the Achæmenid." It seems to be a standard measure, corresponding to a half-cubit. Its length is 0.2656 m. The cubit deduced from other measurements is found to be 0.5311 m., a sufficiently exact correspondence.

Nos. 9-10.—J. SIX, *Archaic Vases with polychromatic figures on a black background* (pp. 193-210; pls. 28, 29). The fact that Furtwängler, in his catalogue of vases in the Berlin Museum, classifies these polychromatic vases with the red-figured, and Koumanoudis, in the Archaeological Museum at Athens, classes them with the black-figured, is only an apparent contradiction, as the style covered both periods. Forty-five vases of the archaic period are here studied. Of these, seventeen come from Greece proper, eleven from Magna Graecia, three from Vulci, four from Italy (possibly Etruscan), and nine are of uncertain provenance. It is not possible to state the exact number found in Athens or in Attika, but it seems to be large enough to make it reasonably certain that they were all made in the workshops of Athens.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (contin. and end: pp. 211-24; pls. 21, 22, 23, 30). Continuing his survey of the constructions, the writer describes (8) the *peristylum*, a rectangle of over 3000 sq. meters, decorated on all four sides with a portico of channelled columns. As one faces the triclinium, the right side led to eight halls, surrounding a central octagon, of small dimensions but varied in shape, and which may be considered as summer halls or *zetæe aestivales*. The peristyle of the Flavian palace joined on to the house of Augustus (9), and under it were buried, when the level was raised, some halls (10) built at the end of the Republican period. From the peristyle opened out a large and sumptuous triclinium (11) with a nymphæum on either side, connected on the one side with the *aedes Jovis Victoris* and on the other with the house of Augustus. Next came the *Bibliotheca* and the *Academia* (13), the stadium of Domitian (14), the imperial tribune (15),



and, in front of it, the portico of the stadium (16).—M. COLLIGNON, *Funerary plaques in painted terracotta found at Athens* (pp. 225-32; pl. 31). These plaques, now in the Museum of Berlin, were found at Athens, in 1872, in the tomb of a woman. They are in the archaic Attic style, and are covered with painted funerary scenes. The fragments belong to a series of twelve plaques of unusual size, 0.37 cent. high by 0.43 cent. long: contrary to the usual custom they have no holes for suspension. The direction of the painted macanders indicates that they formed two distinct series arranged as friezes. They are of extreme interest for the study of the funeral rites in Attika, because they represent, with details not to be found in vase-paintings, the successive acts in the ceremonies: (1) the exposition of the body (*πρόθεσις*) and the mourning; (2) continuance of the mourning; (3) scene in the women's apartments; (4) transportation of the body (*ἐκφορά*); (5) the funeral procession, including men and women on foot, chariots, and horsemen. The conception and execution of these scenes is fine. Their date is thought to be about 550 or 540.—JOIN-LAMBERT, *The inscriptions (Rebus and Enigmas) of the church of Saint-Grégoire-du-Vivier* (pp. 235-44; pls. 32, 33). The writer sees, in these peculiar figured drawings and inscriptions on this church-wall of the end of the XVI century, signs of free-masonry and of protestant enmity to catholicism.—A. DE CHAMPEAUX and P. GAUCHERY, *Works of architecture and sculpture executed for Jean de France, duc de Berry* (contin.: pp. 245-54; pl. 34). This ch. VII treats of the duke's tomb. During his lifetime he made several efforts to erect a monument to himself, and even went so far as to build at Bourges the Sainte Chapelle, begun in 1392 and finished in 1405, which he regarded as a mausoleum. His death took place, however, before his monument was begun, and the English wars, the penury of the royal treasury, etc., prevented the carrying out of the project until 1450. Before this, Jehan de Cambray, the duke's *imagier*, had executed the effigy of his master. The life and family of Jehan de Cambray are studied, as well as his works, and his style is judged to be Burgundian. In fact he was one of the best pupils of the famous André de Beauneveu. In 1453, when King René visited Bourges, *Estienne Bobillet* and *Paoul de Mosselemen* are mentioned as the sculptors working on the tomb: at least one of these artists is Flemish, and this explains the style of the monument. They executed the ornamental part of the sarcophagus and the surrounding statuettes. The name of Paul Mosselmann was already known: that of Etienne Bobillet is new. An *excursus* is made in order to narrate the history of the execution of the stalls of the cathedral of Rouen, in part executed by Mosselmann. The tomb of the duc de Berry was finished about 1457, and occupied for three centuries the centre of the choir of the Sainte-Chapelle, until the building was demolished in

1757, when it was taken to the cathedral.—A. VERCOUTRE, *Note on a piece of pottery with bilingual inscription* (pp. 255-6). This fragment was found at Soussa and bears, on one side, a Latin inscription (PHERI) and, on the other, a neo-Punic inscription of doubtful reading.—CHRONIQUE.—BIBLIOGRAPHY.

Nos. 11-12.—J. N. SVORONOS, *Odysseus among the Arkadians, and the Telegeonia of Eugammon* (pp. 257-80; pl. 35). The coinage of Arkadia offers numerous examples of the use of types of coins referring to local myths concerning Artemis, Arkas, Paso, Herakles, etc. This article refers to similar types on some coins from Mantinea the meaning of which has thus far escaped the numismatists and archaeologists. Several of these coins exhibit the figure of a man carrying what appeared to be a spear or harpoon. Homer (*Odys.* xi. 121-34) shows this to be Odysseus, at the moment when he meets the predicted wayfarer and plants his "shapen oar" in the earth and sacrifices to Poseidon. This interpretation is substantiated by correspondences of the coins of Mantinea with the continuation of the story of Odysseus in the *Telegeonia* of Eugammon. The conclusions are thus summarized by the author: "A single coin enables us to comprehend, for the first time after so many centuries, what was the people indicated by the great poet in one of the most interesting rhapsodies of his epic; it enables us to avoid ancient and modern misinterpretations; to understand the spirit and the series of facts of an epic which constitutes the continuation of the *Odyssey*; to recognize the very interesting costume with which they were clothed who went down to consult Trophonios; it shows us the as yet unknown form of the *krepidēs* of Lebadeia; it gives us the correct interpretation of one of the rarest and most interesting of engraved stones; it enables us to understand why in Arkadia and not elsewhere there are so many legends about the end of the life of Odysseus; in this coin, we possess a monument commemorative of the famous battle of Leuktra and of the reconstruction of Mantinea under the advice and support of Epaminondas the noblest of ancient generals; the exact date of the coin is known, a circumstance of importance for the chronological classification of the coins of the entire Peloponnesos."—J. SIX, *Archaic Vases with polychromatic figures on a black background* (contin. and end: pp. 281-94; pls. 28, 29). If doubts may be cast upon the provenance of the group of vases previously described, the same cannot be said of those which form the subject of the present paper, as they are undoubtedly of Athenian origin. The painting is in general poor, but the potter's work excellent. The little paterae, about twenty centimeters in diameter, are light, smooth, and often have the black varnish most successfully applied. As characteristic marks, may be mentioned, that the figures painted on the inner side have always their heads toward the centre and feet toward the border; and that the omphalos is often surrounded

with radiating marks painted with greater carelessness than the rest. Similar careless marks sometimes form the band which encloses the subject-painting. A strong resemblance was first observed between a fragment from the Athenian akropolis and the pottery of Naukratis. Now that more than thirty such fragments have been found on the Akropolis, the presumption is very strong in favor of a date prior to the Median wars. Epigraphic evidence establishes this conclusion.—G. DUPLESSIS, *Italian Binding of the xv century in silver niello* (pp. 295–8; pls. 37, 38). Of all the known nielli, the book-covers here reproduced are the largest; measuring  $0.415 \times 0.295$  met. They are now in the possession of Baron Nathaniel de Rothschild of Vienna, and appear to have once belonged to the Vatican collections sold in 1798. As they are of Italian workmanship and contain the arms of the French Cardinal Jean Ballue, it seems not improbable that they covered an evangelarium to be presented to the Cardinal shortly after his nomination to the office in 1464, but that, owing to the Cardinal's unfortunate career, it could not be presented, and found its way naturally to the library of the Vatican.—MAURICE PROU, *Carlovingian inscriptions in the crypts of Saint-Germain at Auxerre* (pp. 299–303). The monk Raoul Glaber relates that, during his stay in the abbey of Saint-Germain at Auxerre, he was invited, about the year 1002, to restore the inscriptions of about 22 altars. These epitaphs cannot be earlier than 859, the year when the crypts were finished and the body of Saint-Germain transported there. The work of Raoul can hardly have been more than refreshing the color of the inscriptions.—E. BABELON, *Applied bronze figures in the Cabinet des Médailles* (pp. 304–7; pl. 36). Two bronze figures in relief in the *Cabinet des Médailles*, in Paris, which belonged to Foucault's collections and were placed in 1727 in the *Cabinet du Roi*, appear to have been detached from a series of figures in applied relief which formed a procession similar to the Panathenaia, or rather a nuptial procession of gods and goddesses analogous to those decorating the sarcophagus of the Villa Albani (marriage of Peleus and Thetis) and the circular altar at Corinth, which are Graeco-Roman copies of works of the fifth century. These two bronzes are themselves archaistic, and seem to represent Hebe and Hera.—E. MOLINIER, *The chalice of the Abbot Pelagius at the Museum of the Louvre* (pp. 308–11; pl. 39). This well-known chalice was recently purchased by the Louvre: it is of silver partly gilt: the globe which is placed between the conical foot and the hemispherical bowl is cast and chiselled, and has the symbols of the Evangelists in relief. The inscription on the foot reads: ✠ *Pelagius abbas me fecit ad honorem s(an)c(t)i Iacobi ap(osto)li*. It is accompanied by its patena. The place of manufacture is evidently Spain. The name Pelagius is especially common in Galicia and the Asturias. In style, it would belong to the XII cent. if it were French, but Spain was behind

France in progress, and this work probably dates from the first half of the XIII century.—A. HEISS, *A Keltiberian dish in terracotta discovered at Segovia* (pp. 312–20; pl. 40). At the beginning of 1888, this plate in red terracotta covered with a black varnish was found at Segovia. It is 48 centim. in diameter, and has two inscriptions in Keltiberian characters. It seems to be unique, and is now in the possession of M. Stanislas Baron. It has been considered a forgery, partly because it was not found in the region where “Hispano-Moorish” pottery was manufactured. The date is supposed to be the beginning of the reign of Augustus, and the place of manufacture the south of Spain. The inscriptions are compared with the bilingual coins of the Balearic Islands and with those of Abdera, Oba, Lascuta, Asido, etc. Only on some of the coins of the Turdetani are the inscriptions retrograde, as on the plate. A comparative table, on the basis of the Hebrew alphabet, is given of the characters of the dish compared with those of the Iberian and Turdetanian alphabets; and other tables of the values of the characters of the internal and external dish-inscriptions. No attempt is made at a philological explanation.—INDEX.—CHRONIQUE.—BIBLIOGRAPHY.

ALLAN MARQUAND.

**JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. III. 1888. No. 4.**—R. BORRMANN, *Stelai for votive offerings on the Akropolis at Athens* (30 cuts). The shafts of these stelai are round, polygonal, or four-sided, sometimes square, sometimes oblong. The shape of the capitals depends upon that of the offerings they are intended to support. The capitals are of all kinds, Doric, Ionic, and cup-shaped. The ornamentation is executed in colors, mostly blue, red, and gray. Inscriptions are generally colored red. The round columns are sometimes fluted: the flutes are always shallow, and have sharp dividing lines whether the capital be Doric or Ionic. The top of the shaft is hewn down to a comparatively small size, and fits into a hole in the capital, where it is fastened with lead. This is like wood construction, except that wooden beams would be fastened with pegs instead of melted lead. In general, these stelai confirm the recent theories concerning the origin of Doric as well as Ionic architectural forms from wooden prototypes. These stelai were probably placed so high that the tops of the capitals, which are often but roughly finished, were invisible.—F. IMHOOF-BLUMER, *Figures on ancient coins* (pl. 9 representing 29 coins). 1. *Praying and supplicating figures*. A late Tyrian coin represents a woman stretching out her hands in prayer to the temple of Melkart. Two Sikyonian coins (of Julia Domna and Fulvia Plautilla) represent a youth with garland on his head, his hands raised in prayer. Two coins of Magnesia in Lydia have the same type. The youth is probably returning thanks for an athletic victory. A Corinthian coin of

Antoninus Pius represents Melikertes standing on a dolphin and praying. Three coins of Nikaia (Commodus) represent the infant Dionysos sitting in a basket, and stretching out his arms. Similar gestures of prayer are seen on coins with representations of Eros and Aphrodite, of the infant Dionysos, of Arkas, and of children. II. *Myths of Zeus*. Two Laodicean coins of Marcus Aurelius represent respectively the infant Zeus with Rhea and Adrasteia and with Adrasteia and the Korybantes. III. *The Judgment of Paris*. Coins of Skepsis, Ilion, Tarsos, and Alexandria represent the judgment of Paris. IV. *The Legend of the Foundation of Ephesos*. Three Ephesian coins represent the mountain-deity *Πεῖων*, a mountain, and a stricken boar. V. *Mountain-deities, Mountains, Nymphs*. On the coins of Laodikeia, Skepsis, and Ephesos above-mentioned, mountain-deities are depicted. A coin of Synnada represents Kybele and a recumbent mountain-god. A coin of Dokimia represents the mountain Persis and Kybele. A coin of Kyzikos represents a nymph and a satyr.—A. FURTWÄGLER, *Studies on Gems with Artists' Inscriptions*. II. *Gems with Artists' Inscriptions in various Collections* (contin.: pls. 10, 11; 8 inscriptions in facsimile). The Paris amethyst with the so-called head of Maecenas is not an original work of Dioskourides, but a work of the later part of the XVI or of the XVII century. A second copy is in Berlin. Four gems with the inscription *COΛΩΝOC* represent the same head, and are doubtless copies of a lost gem by an artist *Solon*. The head is that of Cicero. Three modern copies (two in the British Museum and one in Rome) exist of a lost gem by Dioskourides representing the head of Julius Caesar. Three gems representing Augustus are not by Dioskourides, but are modern. The same is true of the Perseus in Naples. All other known gems ascribed to Dioskourides (except those mentioned in the previous article) are manifest forgeries. *Eutyches* and *Hesophilos*, sons of Dioskourides, have left each one gem, here described. Three gems by *Hyllos*, a third son, are described. Of *Solon* only two genuine works are known to exist. All others are imitations. Works by *Felix*, *Polykleitos*, and *Gnaios* are discussed. All these artists worked in the style of Dioskourides. Are described and published gems by *Agathangelos*, *Mykon*, *Saturninus*, *Epitynchanos*, *Euodos*, *Apolonios*, *Pamphilos*, *Teukros*, *Anteros*, and *Philemon*. To judge from the portraits which they represent, these artists belong to the early Empire.—J. BOEHLAU, *Boiotian Vases* (36 cuts). A catalogue is given of a class of vases from early Boiotian tombs. 55 are wide dishes with or without a standard or foot; the remaining 17 are of various forms. Idols of similar technique are discussed, and three are published. These vases are of light, loose clay, and made on the wheel. The decoration is "geometrical" and "orientalizing." The "geometrical" part resembles that of the "proto-Corinthian" style, rather than that of the "Dipylon" style, which latter

derived its ornaments in great measure from the Mykenian style. The "orientalizing" parts of these Boiotian vases reached Boiotia by way of Chalkia. The vases belong to the VII century B. C., but cannot as yet be more accurately dated.—In an *appendix* (12 cuts) are described objects of bronze found in the Boiotian graves. The objects comprise fibulae, rings, bracelets, etc.—E. PERNICE, *On the Chest of Kypselos and the Amyklaian Throne*. Pausanias describes the first, third, and fifth  $\chi\omega\mu\alpha\iota$  of the chest of Kypselos from right to left, the second and fourth from left to right. He describes (v. 17. 9) Herakles in the description of the funeral games of Pelias. This figure belongs in the preceding scene, the departure of Amphiaraos, and is not Herakles but a crouching figure holding the horses of Amphiaraos. The staff held by this figure may have been mistaken for the club of Herakles. This figure is found on Corinthian vases with representations of the departure of Herakles. So, too, the house mentioned at this point by Pausanias occurs on Corinthian vases. Comparison of Pausanias' description of the chest with vase-paintings strengthens the probability that the chest was of Corinthian workmanship. The division of the first, second, fourth, and fifth  $\chi\omega\mu\alpha\iota$  into scenes of equal size divided by triglyphs (Klein, *Sitzungsber. d. Wien. Akad.*, vol. 108, pp. 51–83) is impossible, for the scenes contain various numbers of persons, and cannot be reduced to the same size. Besides, if the scenes were divided by triglyphs, Pausanias could not attribute any figure to a scene to which it did not belong. One such false attribution (v. 17. 11), by which Iolaos is removed from the scene of the Hydra and made victor in a chariot race, is universally acknowledged, and a second is pointed out above. In his description of the Amyklaian Throne, Pausanias (III. 18. 11) mentions, in order, Herakles in combat with Thourios, Tyndareos with Eurytos, and the rape of the daughters of Leukippos. Tyndareos belongs to the last scene, for the maidens are carried off by his sons Kastor and Polydeukes. Klein (*Archäol.-epigr. Mitth. aus Oester.*, 1885, pp. 145–68) divides the representations on the throne into separate pictures. This is impossible for reasons similar to those which forbid the division of the scenes on the chest of Kypselos.—ADDENDA.—BIBLIOGRAPHY.—REGISTER.

**Vol. IV. 1889. No. 1.**—O. RICHTER, *The Roman Orator's Platform* (9 cuts). There is no evidence of a *locus inferior* as part of the *rostra*. The ships-beaks were arranged in two rows across the entire front of the platform, 20 in the upper and 19 in the lower row. The platform was 80 feet in length. Its base was a foundation a foot in height; above this was a moulding  $\frac{3}{4}$  foot high; then the wall  $8\frac{1}{4}$  feet in height, which was surmounted by a cornice  $1\frac{3}{4}$  ft. high. Above the cornice was the balustrade which surrounded the platform with the exception of a space in the middle of the front and the entrance at the back. The platform was entered by



an inclined plane. At the sides of the entrance were the reliefs representing the *suovetaurilia* and the scene with the *rostra* at one end and Marsyas under the fig-tree at the other. Upon the platform were numerous statues, and at least five triumphal columns. As the taste of the Romans grew more and more to favor colossal figures, the foundations of the platform had to be strengthened to support the great masses placed upon it.—G. TREU, *A Painted Marble Head in the British Museum* (pl. 1). This female head was found on the Esquiline, and was brought to the British Museum in 1884. It was originally set into a statue. The hair is yellow, but the shading was done in brown; the face is of a rosy flesh-color; the eyebrows are black, as is the pupil of the eye and the outline of the iris. The black of the eyebrows is applied directly to the marble, which was covered with fine white wax to receive the other colors. The colors are now very easily effaced, rubbing off at a touch: the result of long lying in the damp earth. The figure was once covered with a disc to keep off the rain: it must, then, have stood in the open air.—A. E. J. HOLWERDA, *Attic Vases of the Transition Style* (4 cuts). Five vases (kylikes) of the museum in Leyden are discussed, of which three are published. One represents a music-lesson and scenes of the komos; the second, scenes in the life of an Attic *ἱππεύς*; the third a draped female figure in the centre, and, on the outside, two groups, each consisting of a female figure between two males, all draped. Under the handles of all these vases are palmettes. The *ἱππεύς* is treated as an athlete rather than as a soldier. The Athenian cavalry attained little prominence in war until the Peloponnesian war. These vases show the transition from the rigid red-figured style to the free style. In the treatment of drapery there are still reminiscences of the careful, apparently starched, folds of earlier art. The change from those folds to the free drapery of the fifth century probably took place in reality as well as in art. The rigid red-figured style of vase-painting flourished before the Persian wars. After the Persian wars, a less artificial costume and a freer life was accompanied by a corresponding change in the style of vase-painting.—A. FURTWÄGLER, *Studies on Gems with Artists' Inscriptions* (conclusion: pl. 2, nos. 1-5; 1 cut; 9 inscriptions in facsimile). Only three works of Aspasio are recognized as genuine: the well-known Athena Parthenos, a bearded Dionysos in the British Museum, and a fragment of what seems to be a Sarapis in the Florentine Museum. Gems by the following artists are described: *Skylax, Koinos, Aulus son of Alexas, Quintus son of Alexas, Caius, Lucius, Tryphon, Rufus, Sostratos* and *Diodotos*. The gem *Jahrbuch* III. pl. 11. 24 has the inscription *Υπερχίον*. This may be the name of the artist or of the owner. The names *Admon, Nicomachus, Pharnakes*, and *Alpheos* are those of the owners of the stones on which they are engraved. The name *Allion* occurs on imitations of antique gems. A Florentine gem has the form *ΔΑΛΙΟΝ*. Whether

the inscription denotes the artist, the owner, or the person represented is uncertain. The following artists' names are forgeries: *Action, Neisos, Heius, Thamyras, Skopas, Azeochos, Glykon, Pergamos, Agathemeros, Seleukos, Ammonios, Hermaiskos, Epitonos, Karpos, Apollonides, Kronios, Hellen*, the last three of which are derived from Pliny. The gems with all these inscriptions are described and discussed. The artists' signatures are always modest in size and position. Before Alexander, the inscriptions are careful, and the earliest ones follow the curve of the edge of the gem. In the earliest inscriptions the strokes taper to a point, but later they are of uniform width and end in a curve. The nominative is more frequent than the genitive. The works follow the tendencies of monumental art of the same period. In the Hellenistic period, the inscriptions are more careless. The nominative is more common than the genitive, and the verb *ἐποίη* is more frequently added than before Alexander. The artists are distinguished for freshness in conception and execution. In the first century before and after Christ, the inscriptions are exact and elegant. The strokes end in a ball. The round cursive forms of *epsilon* and *sigma* are the rule. *Omega* has the forms  $\Omega$  and  $\Omega$ . The verb *ἐποίη* is less frequent than before, and the genitive is more frequent than the nominative. The inscription is always written in a straight (generally vertical) line. The artists' works are distinguished for correctness and elegance, but lack the freshness of the earlier works. In an appendix, the ring of *Philon* (*Jahrb.*, III, p. 206) is said to be in the possession of Count Michel Tyszkiewicz. An additional work of *Lykomedes* is published and discussed. A beautiful fragment of the gem of *Athenion* (*Jahrb.* III, pl. 3.3) is published and discussed. So also another work of *Hyllos*.—A. CONZE, *The Prototype of the Diomedes Gems* (pl. 2.7). A relief in the Museo Nazionale in Naples is published. *Orestes* is represented in the sanctuary at Delphoi about to leave the altar: at his feet is a sleeping *Erinyes*. The motive seems to have been invented for *Orestes* and adopted by *Dioskourides* for *Diomedes*. *Furtwängler*, however, thinks it was invented for *Diomedes*.—ARCHÄOLOGISCHER ANZEIGER (*Supplement to the Jahrbuch*). This contains an account, by U. Wilcken, of the Hellenistic portraits from *El-Faiyûm*, which are said to represent the persons in whose graves they were found, and are ascribed to the second and third centuries after Christ; *Reports of the meetings of the Berlin Archæological Society from Jan. 1886 to July 1886; Reports on the activity and publications of the Institute; and a Bibliography.*

HAROLD N. FOWLER.

MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIII. Nos. 3-4.—W. M. RAMSAY, *Laodiceia Combusta and Sinethandos* (pp. 233-72). *Laodikeia* was situated where *Yorgan Ladik* now is. *Sinethandos* was at *Khadyn Khan*,

about 12 miles on the road from Laodikeia to Apameia and Ephesos. Geographically in Lykaonia, Laodikeia was at various times included in Galatia and Pisidia. 140 inscriptions from this neighborhood are published, most of them for the first time. Their dates are from the third century B. C. to the fifth century of our era. Most of them are sepulchral, many Christian.—F. DÜMLER, *Remarks on the earliest Art-handiwork on Greek soil* (pp. 273–303; 10 cuts). I. *The Nekropolis near Halikarnassos*. The race to which the nekropolis (discovered by W. R. Paton, see *Journ. of Hell. Stud.*, VIII, p. 66 ff) belonged regarded its graves as family sanctuaries, and practised cremation. The family tomb is of two kinds: a rectangular *temenos*, and a sepulchral chamber with *dromos* and *tumulus*. Of these the former is more primitive. In these the remains were placed in *ostothekai* like the *tombe a pozzo* of Corneto, but also in graves like the *tombe a fossa*. In the *tumuli* also both kinds of graves are found. The nekropolis was evidently not very long in use. In the tombs were found, beside vases, objects of gold, bronze, and iron. The decoration of the vases consists mainly of horizontal stripes and groups of concentric circles or semicircles. The civilization of the people was evidently not that of Mykenai, but the decoration of the vases has points of resemblance with that of some of the early vases found at Rhodos. II. *The Kyprian geometrical style*. The types of the Kyprian vases are either (1) Phoenician with only chance points of similarity to Greek geometrical vases, or (2) Phoenician exerting an influence upon Greek manufactures, or (3) originally Greek and developed in Kypros by Greeks and Phoenicians in common. The third alternative is adopted. Comparison of different geometrical styles shows that the Kyprian style is as closely connected with the style of Mykenai as is the Dipylon-style. The Kyprian geometrical style is pre-Dorian. It was brought to Kypros by the Arkadians when they came from Peloponnesos. The Dipylon-style is attributed to one of the Greek tribes which drove out the people to which the civilization of Mykenai belonged, and forced some of the Arkadians also to leave the Greek mainland. III. *The Nekropolis at the Dipylon and the style of the Dipylon-vases*. The earliest Greek inhabitants of Attika may sometimes have buried their dead in their cities or even in their houses. They certainly buried them before the gates at both sides of the road. They burned the bodies. The smaller and earlier Dipylon-vases go back to a time centuries before the large vases with burial-scenes and naval battles which Kroker ascribes to the seventh century B. C. Iron objects found in graves do not prove that they are post-Homeric but rather that they are pre-Homeric. The Homeric descriptions apply in great measure to the Ionic nobility, which was under Oriental influence. As the Arkadians were driven to colonize Kypros, so other tribes were driven out of Greece at the same time. Tradi-

tions of such early colonization are not wanting. The nekropolis at Halkarnassos belonged to such a colony founded long before the Dorian invasion.—H. G. LOLLING, *Inscription from Kyzikos* (pp. 304–9; supplementary pl.). A list of prytanes of Kyzikos is published. The inscription is now in Constantinople. There were, in imperial times, at least 8 tribes in Kyzikos: Οἰώπες, Ὀπλήτες, Ἀργαδεῖς, Γελέοντες, Ἰουλεῖς, Σεβαστεῖς, Βωρεῖς, Αἰγικορεῖς. The Ἰουλεῖς and Σεβαστεῖς were probably connected with the cult of the emperors. The year of Kyzikos began at the autumnal equinox. The months were: (first half-year) Βοηδρομιών, Κνανοφιών, Ἀπαυρέων, Ποσειδεών, Ἀπραιών, Ἀνθεστηριών, (second half-year) Ἀρτεμισιών, Ταυρεών, Καλαμειών, Πάνημος, Κρονιών, Θαργηλιών.—P. WOLTERS, *The grave-stone of Antipatros of Askalon* (pp. 310–16; cut). The relief upon this stone (see *Corpus Insc. Semit.*, I, p. 140) represents a dead body on a couch, over whose head leans a lion, while a man with a ship's prow for a head leans over his feet, opposite the lion. The lion probably represents the god of death. The figure with a ship's prow for a head may represent the ship which saved the body of Antipatros for burial, or may have some unknown significance in Phoenician mythology.—G. TREU, *The Inscription of the Leonidaion at Olympia* (pp. 317–26; facsimile). The inscription was cut on the Ionic architrave of the "southwest building" at Olympia. The fragments read: Α[ε]ω[ν]ιδ[η]ς Λεώτου [Ν]άξιος ἐποιήσε. The inscription was repeated on at least two sides of the building. This Leonidas is the same mentioned by Pausanias VI. 16. 5; but, in V. 15. 2, he describes him as an Eleian. The inscription was covered with stucco at the time of Pausanias. It must have been longer than the mere artist's inscription given above; probably, Λεωνίδης Λεώτου Νάξιος ἐποίησε καὶ ἀνέθηκε Δαὶ Ὀλυμπίῳ. This agrees with the statement of Pausanias, that the Leonidaion was a gift (ἀνάθημα) of Leonidas. There can now be no doubt that the "southwest building" is the Leonidaion.—W. DÖRPFELD, *The Altis-wall at Olympia* (pp. 327–36; pl. VII). The inscription of the Leonidaion makes it certain that the πομπικὴ εἴσοδος of Pausanias was at the s. w. corner of the Altis. The wall which has been ascribed to the Macedonian epoch is shown to be Roman. It had three gates: a large one with a triumphal arch on the southern side, and two smaller ones on the western side. This wall was probably built by Nero. He caused the "southeast building" to be changed to a Roman dwelling, and increased the size of the Altis toward the west and south. The great street which passed in front of the Leonidaion and turned to the east along the southern side of the old Altis was now partly inside the Altis. In front of the Leonidaion, the new wall was in the middle of the old street, making it so narrow as to excite the comment of Pausanias. Nero doubtless intended the triumphal arch in the southern wall for the main entrance to the Altis. The

bouleuterion, with part of the agora, was within the enlarged Altis. The site of the Hippodameion is uncertain, but must still be sought in the eastern part of the Altis.—A. MILCHHÖFER, *Account of Antiquities in Attika* (pp. 337–62; conclusion). *E. The Plain of Athens.* 1. The upper plain. (a) West of the Kephisos. Antiquities reported from: Menidi (Epano Liossia, Kamateró), Kato Liossia and vicinity, Bistardo, Hagios Elias, Chaidari, Daphne and vicinity and the olive grove by the Kephisos. (b) East of the Kephisos. The reports are from: Kukuvaones, Herakli, Kephisia, Marousi, Chalandri, Kalogrása, Psychiko, Omorphi Ekklesia, Galaki, Plakakia, Patisia, and Kypseli. 11. The Lower Plain (from Athens to the sea). The western and southern slopes of Hymettos. The reports are from: Ambelokipi, Kutzopodi, Asteri, Kaesariani, Kutala, Kopana, Kareia, Kara, Brahami, Trachones, Pirnari, Chasani, Haliki, Vari. This part of the account embraces Nos. 496–778. The antiquities reported consist of inscriptions (largely sepulchral, terminal, and dedicatory), together with some reliefs and fragmentary sculptures. Inscriptions and monuments already known are assigned to their proper places in the territorial scheme.—A. BRÜCKNER, *On the Gravestone of Metrodoros in Chios* (pp. 363–82; pl. iv; 2 cuts). Examination of this stone (see *Mith.*, p. 199 ff.) shows that it was ornamented on all four sides. The leaf-pattern, the sirens, the battle of the centaurs, and the chariots driven by Nikai were continued on the four sides. On the side to the left of the front, the deceased is represented shooting an arrow; behind him stands a small slave with arrows; a plane tree and a column upon which is an amphora show that the action takes place in a gymnasium. On the back of the stone, the attributes of an athlete (sponge, strigil, oil-bottle, and a fourth object, perhaps a quiver or a purse) are represented hanging from a peg. At each side is a column. The representation in the middle of the fourth side is destroyed. Examples of the use of sirens as ornaments are given, and the use of other figures in the same way is discussed. The Nikai and the battle of the centaurs are also purely ornamental, without any connection with the deceased. Such ornamental representations had become conventional in the third century B. C. The parallels adduced are also from Hellenistic times. One cut represents the monument of Parmeniskos from Apollonia in Epeiros. It is ornamented with a battle of Amazons, a pattern of oak-branches, two sirens, two rosettes, and two griffins between which stands a kantharos: in the gable at the top of the stone is a face. The other cut represents the grave-stone of Heraion (*C. I. A.*, II, 3, 3771). The top is adorned with a palmetto: below the inscriptions are two dolphins, instead of the more usual rosettes.—E. REISCH, *The Monument of Thrasylos* (pp. 383–401; pl. VIII; cut). This monument is the only example of a tripod-building of the time of the agonothetai. The original building of Thrasylos was intended to

support one tripod, which probably stood over the middle of the façade. When Thrasykles had been agonothetes (in 271/70 B. C.), he wished to set up two tripods, one for the choir of men and one for that of boys. He changed the upper part of the monument erected by his father Thrasylos, adding an *attika*. The tripods were doubtless placed one at each end, while the central position on the top of the building was occupied by the statue of Dionysos now in the British Museum. The pose and drapery of this statue remind one of the works of the fifth century. The same academic tradition is to be noted in many Athenian reliefs of comparatively late times. The head and arms of the statue were made of separate pieces and set into the trunk; the left arm was partly raised and held forward; the head cannot have had long hair or beard; in the breast is a hole for the attachment of an attribute, probably a harp. The hole in the lap of the figure may have been (as it cannot be seen from below) made to aid in raising the figure to its place. Dionysos with the harp (Dionysos Mel-pomenos, *C. I. A.*, III, 274) was an appropriate figure in this place. The statue was seen and sketched by Cyriacus of Ancona (cut): even in his time the head and arms were gone. A part of the inscription of Thrasylos is given in facsimile.—B. GRAEF, *The Sculptures of Olympia*. The head which has been placed on the kneeling girl in the eastern pediment (*o*, Treu) belongs to the youth whom Curtius and Kekulé put crouching before the horses of Pelops (*β*, Treu). The head heretofore given to this youth belongs to the figure which sits, according to Kekulé, close behind the horses of Pelops (*c*, Treu). The head here taken from the girl (*o*) and given to the youth (*β*) has the same arrangement of hair as the Apollo of the western pediment and the head formerly given to the girl *ε* but now to the Lapith *η*. A very similar arrangement of hair is found in a few other cases not in Olympia. This arrangement is peculiar to young men. The head, therefore, which has been ascribed to the Athena of the lion-metope from the opisthodomos of the temple of Zeus at Olympia is a male head, as is further shown by the wrinkle in the forehead. It must be the head of Herakles in the Amazon-metope.—S. P. LAMBROS, *Κυπάδες-Χοιπάδες* (pp. 408–9). Lolling (*Hist. und phil. Aufs. Ernst Curtius . . . gewidmet*, p. 8) suggests that the modern name *Κυπάδες* for the two small islands off Cape Skaramangá in the strait of Salamis is only a slight corruption of an ancient name *Χοιπάδες*. Aischylos, *Pers.*, 421, ἀκταὶ δὲ νεκρῶν χοιπάδες τ' ἐπλήθον seems to support this view, though neither ἀκταὶ nor χοιπάδες should be written with a capital in this line.—M. P. KONSTANTINOS, *Inscriptions from Tralleis*. Three inscriptions: (1) the name Alexandros; (2) on the same stone names of victors in running, strength (ἐιςέία), javelin-throwing, and archery; (3) a fragment of an honorary decree.—H. WINNEFELD, *The Sanctuary of the Kabeiroi near Thebes* (pp. 412–27;



pls. ix-xii; 18 cuts). III. *The vases.* The fragments of vases found in the Kabeireion form three groups: (1) Attic vases, (2) black-figured vases of local manufacture, (3) black varnished vases. The number of Attic vases is comparatively small. They are mostly red-figured vases of various shapes. Several of these are described. A few lekythoi and flat dishes have black figures. Fragments of panathenaic amphorai also occur. The vases of local manufacture are for the most part round cups with two handles, though other forms occur. They are decorated with black stripes, plant-patterns, and figures. The plant-patterns represent ivy, *tamus cretica*, grape-vines, olive branches, branches which look like myrtle, and occasionally other plants. A few simple patterns of curved lines occur. The vases were made expressly for the sanctuary of the Kabeiroi. This is evident from the inscriptions, as well as from the scenes represented. The Kabeiros and the Pais are frequently represented. Other scenes are Kephalos and Lailaps, Bellerophon and the Chimaira, pygmies and cranes, a procession, feasts, dances and flute-playing. In all of these, caricature is the most striking feature. Somewhat different are the few representations of Seilenoi and Mainads. The workmanship of these paintings is careless but lively. They all belong apparently to the fourth century B. C. A group of curious hollow cylindrical articles, ending at the bottom in a slightly rounded cone, have much the same ornamentation as the above-mentioned vases, but without representations of figures: perhaps these articles are tops. The black varnished vases are mostly in the form of a kantharos with a high, thin foot and high handles, though other forms occur. The forms are not elegant, nor has the varnish the gloss or blackness of that of Attika.—**MISCELLANIES.** H. SCHLIEMANN, *Attic Sepulchral Inscriptions*. Two inscriptions from the courtyard of Dr. Schliemann's house in the 'Οδὸς Μουσῶν.—**LITERATURE and DISCOVERIES.** An account of recent discoveries in Athens and Pergamon. HAROLD N. FOWLER.

**REVUE ARCHÉOLOGIQUE.**—Nov.-Dec. 1888.—S. REINACH, *The Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (pp. 273-84; pls. xxii, xxiii; 2 figs.). The museum of St.-Germain has been collecting casts of Greek and Graeco-Roman art with representations of the Gauls or the Galatians of Asia. Ethnographic exactitude in the representations appears first with the Pergamene artists of the third cent. B. C. Roman art went still further, as in the columns of Trajan and Antonine. The writer here undertakes to give a list of the Graeco-Roman works of art in which Gauls are represented, confining himself to the Hellenistic works, including especially the monuments commemorating the victories of the Greeks over the Galatians of Asia Minor and the hordes of Brennus before Delphoi. It is only of late years that such a group of monuments has

been recognized. The first to be properly identified was the so-called *dying gladiator* of the Capitol; then the so-called *Arria and Paetus* of the Villa Ludovisi; in 1870, statues were recognized in museums, coming from the great composition dedicated by Attalos, and representing Galatians, Persians, Amazons, and Giants; finally, the excavations at Pergamon disclosed a number of bases of bronze statues. It would seem as if the "gladiator" and the Ludovisi group were copies of part of a large composition at Pergamon, connected with these bases.—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (pp. 285–93; pl. xxiv; 2 figs.). These notes are given as a supplement to the very detailed description of these ruins published in 1885. The camp is placed on a slight rise at the foot of the Aurès chain and forms a rectangle 420 met. wide by 500 long, more in accord with the plans of Polybios than those of Hyginus. There are four bastions on the shorter sides and five on the longer. It is defended by two semi-engaged towers, and has four gates, one on each side. The praetorium or N. gate has two unequal openings, one for pedestrians, the other for vehicles. Two main roads at right angles joined these gates, and at their intersection stood the praetorium.—BERTHELOT, *On the name of bronze among Greek alchemists* (pp. 294–8). There is great obscurity in regard to the origin of the word bronze. A text in the collection of Greek alchemists uses the word *βροντήριον*. The ms. in which it is used dates from the XI cent., but the text is probably of the VIII or IX cent. From a passage in Pliny (*H. N.*, xxxiv. ix. 45 and xvii. 48), it might be concluded that this word, *brontesion*, was derived from the name of the city of Brundisium (Gr. *Βροντήριον*), famous for its bronze called *aes Brundusinum*.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (pp. 299–318) (contin.). Chapter III is on the constitution of the new Thessalian league by Flaminius in 196 B. C., after the conquest by Philip of Macedon. Autonomy was however given to a number of tribes formerly subject to the Thessalian *κοινόν*. The constitution given by Flaminius was strongly aristocratic. This lasted for a half century, until the Macedonian insurrection and the ruin of the Achaean League, which was the occasion for the abolition of all federations in Greece: Thessaly was then annexed to Macedon. But, again, Cesar proclaimed the liberty of Thessaly in 48 B. C., on the battle-field of Pharsala, and the league was re-constituted. The varieties of coins struck during the different parts of this period are reviewed, and from them a list of the Strategoi of the new league is constructed. Most of them belong to the first period of autonomy, 196–146 B. C.—F. DE MÉLY, *The fish in engraved stones* (pp. 319–32). The talismanic virtue of the fish in antiquity is best illustrated in the so-called *Cyranides* of Hermes Trismegistus which is based on the science of drawing omens from the combination of letters. There are 24 formulas corres-

ponding to the letters of the alphabet: the four elements are represented in each, the air by a bird, the earth by a plant, fire by a stone, water by a fish, whose names begin with the same letter. The writer has identified three of these on engraved stones, the eagle or *ἀετός*, the sole, and the anchovy.—E. DROUIN, *The era of Yezdegerd and the Persian calendar* (pp. 333–43). The era of Yezdegerd is, next to the Hegira, the most important chronological system used in the East. The present memoir studies the circumstances of its establishment and its calendar. Yezdegerd III was the last Sassanid king, and was conquered by the Mohammedans. His era begins on June 16, 632 A. D. It is still used by the followers of Zoroaster. The Sassanid names of months are then given.—W. HELBIG, *Inscription engraved on the foot of a Tarentine vase* (pp. 344–8). The vase was found near Chiusi: the style is that of inferior vases from Magna Graecia. The curious inscription reads *οὗτο(ς) τὸν δῆμον ἕφη ποτηρόν*: "This one called the bad *demos*." The dialect is Doric, the sentiment political.—L. DE FLEURY, *The deposits of ashes at Nalliers* (Vendée) (pp. 349–59).—J. MENANT, *Two false Chaldaean antiquities*.—This article seeks to prove that two tablets published by Dr. Wm. Hayes Ward in the *Journal of Archaeology* (March, 1888) are forgeries, copied, in his opinion, from the finds of Telloh.—V. J. VAILLANT, *Circular stamp of the fleet of Brittain found at Boulogne-sur-mer* (pp. 366–71). This circular tile has the four letters CLBR for *Classis Britannica*.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.

**Jan.-Feb. 1889.**—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (cont.: pp. 1–10; pls. I, II). IV. *The Praetorium*. It is a rectangular building measuring 23.30 × 30.60 met., decorated on the outside with two superposed rows of pilasters and isolated columns. Its main façade has an immense arcade in the centre. An inscription, probably dating from 268 A. D., records the reconstitution of the building, presumably after the consequences of the earthquake of 267, and at this time some decorative additions were made. The s. façade is similar. The two side-fronts have four doors with Corinthian pilasters. From fragments of surrounding walls, it is proved that the now-existing part of the Praetorium formed only the inner court of the building. Like the praetorium at Carnuntum, recently uncovered, it was divided into three sections: that in front of the court being the *forum*, that at the rear the *posticum*. V. *Other buildings in the Camp*. One is the *thermae* of the legion, a second is unidentified, a third is of uncertain use, supposed by some to be a prison, by others a basilica. An appeal is made for the complete excavation of the Camp.—S. REINACH, *The Gauls in ancient art and the sarcophagus of the Vigna Ammendola* (contin.: pp. 11–22). Among the statues probably belonging to the ex-voto of Attalos I in the Akropolis, six are certainly of

Galatians: (1) a bearded warrior, (2) a dead warrior, (3) a warrior falling backwards, all three at Venice; (4) a helmeted wounded warrior, at Naples; (5) a wounded warrior, resting on one knee, at the Louvre; (6) a warrior seated on an oval buckler, in the Torrigiani garden, at Florence. Other statues are related to this series: five are enumerated by Brunn; three are here added. Several more are known to have existed in the first half of the XVI cent. from the travels of Claude Bellicure and Aldrovandi's *Statue Antiche*. M. Reinach brings forward arguments to prove that the original ex-voto of Attalos was composed of bronze statues, and that these marble statues may have been replicas in Pergamon or some other Asiatic city.—E. LE BLANT, *On some ancient monuments related to the consequences of criminal affairs* (pp. 23-30; pl. III). A few monuments are here brought forward which illustrate different acts of Roman criminal procedure. (1) On some sarcophagi, a man arrested by placing a rope around his neck (St. Paul?); (2) a fresco of Pompeii, supposed by some to represent the Judgment of Solomon, before 79 A. D., with a view of the praetorium; (3) a miniature in the *Codex Rossanensis*, of the VI cent., representing the *procurator*; (4) an ivory diptych of *Rufius Probianus*.—E. POTTIER, *An oinochoë in the Louvre signed by Amasis* (pp. 31-7; pl. IV). On a small black-figured oinochoë in the Louvre, we read the signature of Amasis ΜΕΡΟΙΕ[Σ]Ε]Ν ΑΜΑΣΙΩ. The figures are: 1., Poseiden draped, holding trident and facing an advancing group of gods—Hermes with the caduceus, Athena armed, Herakles as archer. The work is very delicate. M. Pottier remarks on the Oriental origin of many of the names of the early vase-painters of the black-figured vases: ὁ Σκύθης, "the Scythian"; ὁ Λυδός, "the Lydian"; Sikelos and Sikanos, from Sicily; etc. Amasis reminds of the Egyptian king Aahmes or Amasis II, from whom the painter may have taken his name. In view of the recent importance given to the cult of Herakles at Athens by the recent discoveries, M. Pottier thinks that the combination of Herakles and Athena on this vase may be but another indication of the attempt of Peisistratos to reconcile the cults of the two great Greek races, the Dorian and Ionian.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.: pp. 38-49). LXI. Gold ring found in a Frankish cemetery in Hesse-Darmstadt, with the name of *Hunila*, probably a person of royal family. LXII. Gold ring, found near Valenciennes, with a monogram of the name *Faleo*. LXIII. Bronze ring found in Hesse-Darmstadt with the name of a Frankish woman, *Fagala*. LXIV. Gold seal-ring of *Audo*. LXV. Bronze ring with merely the letters *Si* for *Signum* or *Signavi*. LXVI-LXX. Bronze rings found respectively at Worms, Wörrstadt, Oberolm, Dietersheim, and Udenheim.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (cont. and end; pp. 50-63). Ch. IV. *Constitution of the League*

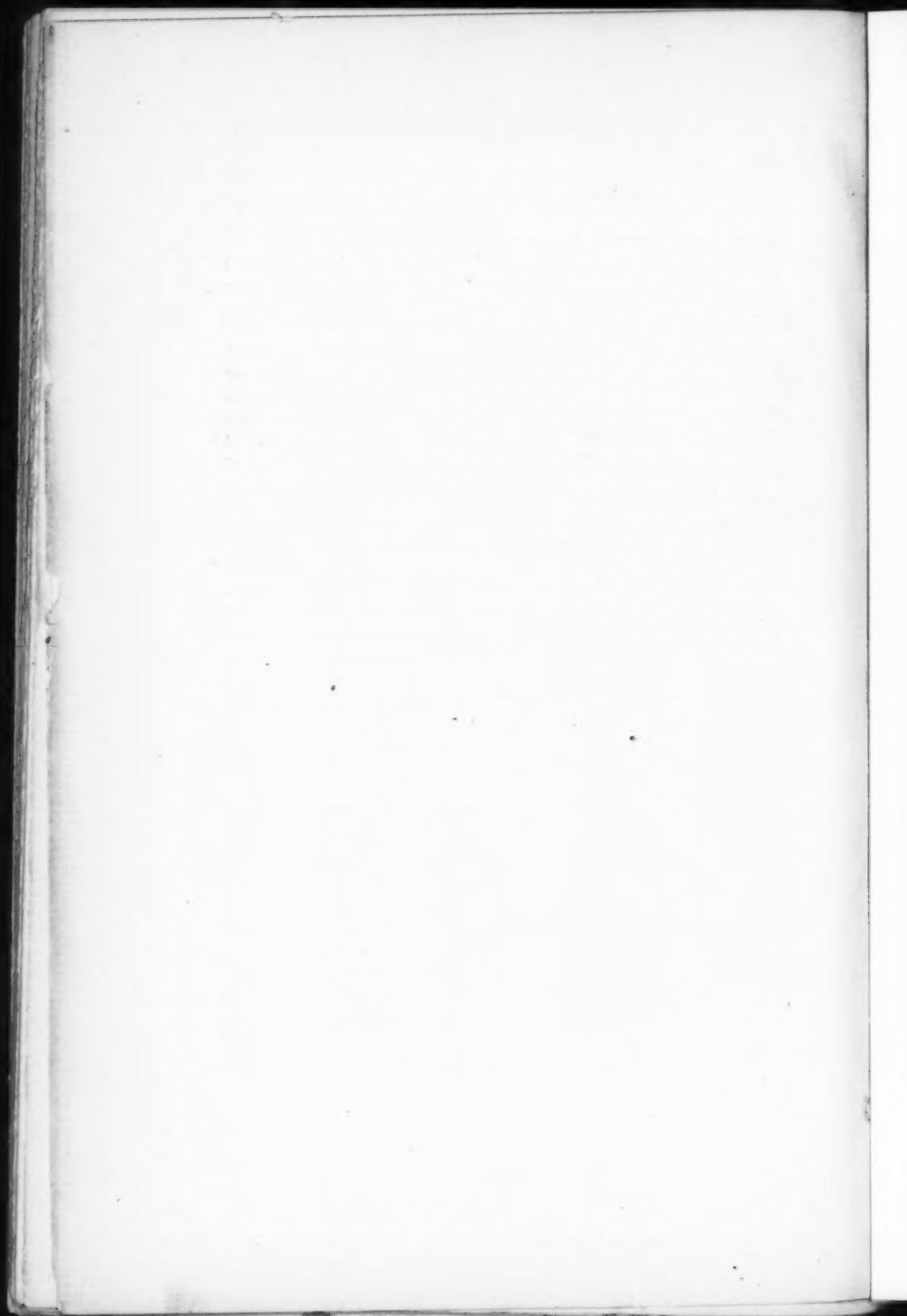
under the Roman Emperors, from Augustus to Gallienus. The League was reorganized by Augustus, and its condition may be studied from an inscription of Tiberius at Kierion: it then had an eponymic strategos, common assemblies, and the right to coin money. After Hadrian, it was not even required that there should be any Roman type on the coins. A list of the federal strategoi is given. Certain general conclusions, summarizing all the preceding papers, are given, classified under the four periods. (1) The κοινὸν τῶν Θεσσαλῶν, organized between the VIII and VI cent. B. C., with Aleuas of Larissa as its military, and Skopas of Krannon as its financial legislator. It included the cities of Thessaliotis and Pelasgiotis with the surrounding mountainous tribes as tributaries. The election of a life-dictator or ταγός, on occasions of great danger, led to tyranny, and this to the Macedonian intervention. (2) Macedonian period with nominal independence. (3) Roman republican period with greater independence but restricted territorial dominion interrupted by annexation to Macedonia. (4) Roman imperial period.—A. LEBÈGUE, *The Mithriac basrelief of Pesaro* (pp. 64-9): A paper in the same sense as that by M. Fr. Cumont in the last number.—J. BAILLET, *The Stele of Menschieh* (pp. 70-83). This stele, now at Bûlâq, was found at Menschieh, the site of Ptolemais. It commemorates the erection of a temple and begins: "In the name of the Emperor Caesar Nerva Trajan Augustus Germanicus, in the honor of Asklepios and Hygieia, this temple and its enclosure have been built by our city under the prefect Pompeius Planta and the epistrategos Calpurnius Sabinus." This is followed by an interesting paean to Asklepios. The whole is Greek without any Egyptian elements.—D. MALLET, *The inscriptions of Naukratis* (pp. 84-91). A summary is given of the divergent opinions of Ern<sup>e</sup>s Gardner and of Hirschfeld.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher: Conclusions* (pp. 92-101). A resumé is given of the history of architecture in this department during various periods. This paper includes the prehistoric, the Gallic, the Roman, the Merovingian, and the Carolingian periods.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications* relating to Roman antiquity.

**March-April, 1889.**—E. LE BLANT, *On some ancient monuments relating to the consequences of criminal affairs* (pp. 145-62). In the enumeration of monuments, we find a fresco representing a martyr appearing before a judge, and the assessors or members of the judge's *concilium* represented in an ivory and on sarcophagi. The instruments of torture, the *lignum* or *nervus*, the prison, the *machaera* or sword and the *mensa*, the work at the mines and the representations of martyrdom are described. The martyrdom itself was very seldom represented in early Christian art.—M. DE VOGÜÉ, *Note on the necropolis of Carthage* (pp. 163-86; pls. v-viii). A full account of this

paper is given under *News*, on pp. 201-2.—SAL. REINACH, *Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (3rd paper: pp. 187-203; pl. ix). The enumeration is continued of Greek or Graeco-Roman statues representing Galatians or Gauls. First of these is a torso in Dresden, reproduced in fig. 10, representing a wounded Gaul; fig. 11 gives the head of a Gaul in the museum of Bâlaq; fig. 12, one of two large reclining decorative statues at the Villa Albani; fig. 13, the mediocre statue of a Gallic warrior resting on his shield, at Avignon; fig. 15, the fine bust of a barbarian in the British Museum, which also contains two small bronzes one of which is an evident imitation of Pergamene models. Several small bronzes represent captive Gauls: one of these is given in fig. 16. The koroplasts of Asia Minor represented the Galatians, and a very interesting series of statuettes and groups of this character are enumerated. Two of these (figs. 18, 19) are from Myrina, in the Louvre; two, representing fighting and dead warriors are from Pergamon, at Berlin. The works of decorative sculpture are then enumerated, principally trophies (pl. ix), sepulchral monuments, arches, etc.—D. MALLET, *The inscriptions of Naukratis* (contin.: pp. 204-11). The eight famous inscriptions on which the entire discussion has turned are examined. The writer reads, against Mr. Gardner's views, ἀπόλλω σός εἰμι, taking the letters before and after the second ο to be the same, namely, σ; instead of the first a ν, and the second a σ, as Gardner thinks. This involves the question of the origin of certain letters. The general tendency of this paper is to claim a direct influence of Egyptian hieratic writing on the Greek alphabet without the intervention of the Phoenicians.—PH. BERGER, *On the coins of Mikipsa and the attribution of other coins of Numidian princes* (pp. 212-18). The writer believes he has found in a Neo-Punic inscription from Cherchell the name of Mikipsa, and this led him to an examination of the legends on coins attributed to this and other Numidian princes, which led to unexpected conclusions. The name is written Mikipzân on the stele. Coins belonging to a series of autonomous coins of Numidia have the two Phoenician letters M N, which the writer recognizes as the first and final letters of Mikipzân. This is made clearer by another coin which contains the additional letters H T, the first and final letters of the word for king: *hammamleket*. An entire series of coins attributed to Adherbal and Hiempsal I must be restored to Mikipsa. The application of the same solution to other coins leads to the restoration of many, (1) to Gulussa; (2) to Adherbal; (3) to Hiempsal. M. de Vogüé was led to adopt a similar system in explanation of the coins of Kypros.—V.-J. VAILLANT, *The new Roman cippus of Boulogne-sur-mer* (pp. 219-24).—J.-ADRIEN BLANCHET, *Ancient theatrical and other tesserae* (pp. 225-42). A bibliography of the subject is first given, beginning with Fabretti in 1702. A description of individual tesserae follows, with numer-



ous illustrations and the reproduction of all inscriptions. The first class, alone treated in the present paper, is entitled, *tesserae with legends and numbers*, of which only section 1, with names of divinities, is completed. The figures are: Agathodaimon; the Dioskouroi; Athena; Apollon; Ares; Harpokrates; Aphrodite; Erato; Eos(?); Zeus; Helios; Hera; Herakles; Isis; Kastor; Koré.—E. DROUIN, *The era of Yezdegerd and the Persian Calendar* (contin.: pp. 243-56). The author draws the following conclusions from the texts he examines: (1) that the Persian year had, at the Sassanid period, 365 days; (2) that every 120 years the beginning of the year was a month in advance of the solar year, thus necessitating the addition of a thirteenth month; (3) it is not certain what position in the year this month occupied; (4) the epagomenoi came at the close of the embolismic year, and preserved this position during the rest of the cycle of 119 years; (5) in 1006 A. D. the epagomenoi were definitely placed at the close of the year after Isfendârméd; (6) finally, the ninth intercalation would have been made under Yezdegerd, had it not been for the Arabic invasion. The first intercalation must have taken place in 309 B. C. An examination of the reason why in 309 B. C. originated the idea of equilibrating the civil year and the astronomical year is deferred to the following paper.—BUHOT DE KERSEERS, *Monumental Statistics of the department of the Cher: Conclusions*. This is the continuation of a history of architecture in this department, and includes the Romanesque period, the XI and XII centuries.—R. CAGNAT, *Review of Epigraphic Publications relating to Roman antiquity*. A. L. F., JR.





IKARIA. THE CHURCH FROM THE SOUTH (BEFORE DEMOLITION), SHOWING THE CHOREGIC MONUMENT.





IKARIA. THE EXCAVATIONS, LOOKING EASTWARD, WITH THE CHOREGIC MONUMENT TO THE RIGHT.

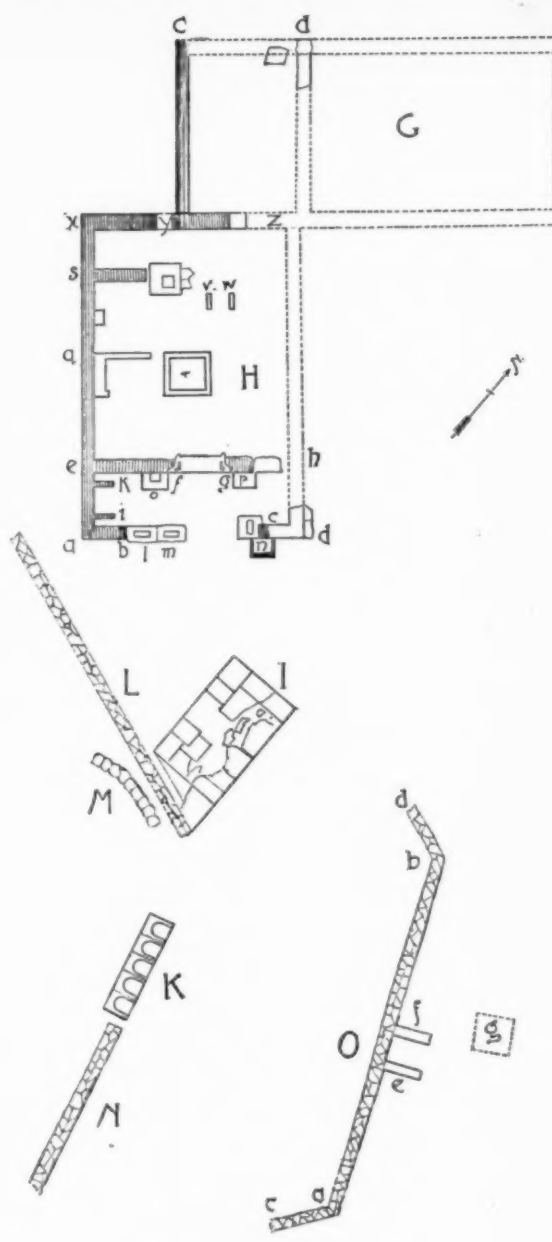






IKARIA. THE EXCAVATIONS, LOOKING EASTWARD, OVER THE PYTHON.

# PLAN I.



0 5 10  
- SCALE OF METERS -

